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NEW LAWS AND CHANGES

The following actions were taken by the 1953 Convention in Montreal, Que., Canada. Those which constitute new laws or changes in the Constitution and By-laws will become effective September 15, 1953, unless otherwise specified. Members are directed to govern themselves accordingly.

Fair and Carnival Engagements No Longer Exempt From 10 Per Cent Surcharge.

Section 3 of Article 15 of the By-Laws exempted certain engagements, including fairs and carnivals, from the payment of the 10% surcharge. Fair and Carnival engagements are now eliminated from this section, so that the 10% surcharge now applies to such engagements.

On Traveling Engagements for Three Days a Week, Two Weeks or More, Traveling Members Must Notify Local Secretary of Termination of Engagement, etc.

Traveling members contracting for engagements of three days per week, two weeks or more, must notify the local secretary in whose jurisdiction the engagement takes place of the termination of the engagement, the exercising of the option, or the voiding of the option.

Members May No Longer Give Power of Attorney to Agents to Sign Their Names.

Section 18 of Article 16 of the By-Laws is amended by deleting the words "or give some agent power of attorney to sign their names" on lines 3 and 4; and by deleting the words "and ignorance of the terms of any contract signed by an agent shall not be a valid excuse" on lines 6 and 7.

Change in Law Permitting Appeals to the Convention.

Section 1 of Article 8 provided that an appeal may be made to a Convention by a member if the original fine was \$500.00 or more.

This has been changed so that the appeal may only be made if the ultimate fine is \$500.00 or more.

Explanation of Decisions of the International Executive Board to Be Furnished on Request.

In cases where an explanation of a decision of the International Executive Board is desired, same is to be furnished on request if made within 30 days.

Change in Law on Election of Delegates to National Convention.

Article 6 Section 1 of the Constitution provided that election of delegates to the Convention at special meetings or special elections could not be held earlier than 100 days previous to the Convention.

This is changed by eliminating the words "which cannot be done earlier than 100 days

previous to the convention when elected at special meetings or special elections."

Nominations and Elections Must Be in Compliance With Local and Federation Laws.

Section 26 of Article 12 of the By-Laws is changed to provide that all nominations and elections of local officers and delegates to the Convention, if held in violation of local and Federation laws are null and void. In either case a member must be nominated in conformity with the laws of the local and the Federation.

Due to the Enactment by the State of New York of New Legislation With Respect to Arbitrations, our Lawyers Advise that it is Necessary that the By-Laws Be Amended to Cover Certain Technical Requirements. Amendment of Article 9 Which Has to do With Claims.

In Article 9, Section 7 B (6) should be amended to read as follows:

"(6) agrees that any award may be made by a majority of the members of the Board voting thereon and that notice of any award of the Board signed by the Secretary of the Federation shall constitute the formal award of the Board, neither notarization, acknowledgment nor certification being necessary, but that the Board in its discretion may issue an award signed and acknowledged by the secretary of the Federation and may do so at any time and even though notice of the award signed by said secretary has already been issued."

In Article 9, Section 7 B (8) should be amended to read as follows:

"(8) agrees that the mailing (registration being unnecessary) by the Secretary of the Federation of any demand for adjudication, notice of hearing or any other notice, or of any other paper connected with a proceeding pursuant to this Section 7 of Article 9 or with such a judicial proceeding, properly addressed and with prepaid postage, shall constitute due and proper service of such demand or paper."

Our Attorneys Have Recommended the Following Changes in Our By-Laws Which Would Be Desirable to Have for Legal Reasons.

Add to Article 13, a new section to be numbered 36, which would read as follows:

"The Federation, in entering into collective bargaining agreements, does so for the benefit of all members of the Federation and each member is bound by the terms of such collective bargaining agreements. A local of the Federation enters into collective bargaining agreements for its members and for Federation members who perform within the jurisdiction of the local. Each member of such local and each Federation member who performs within its jurisdiction is bound by the terms of the

collective bargaining agreements executed by such local. Similarly, each employer and each booking agent with whom the Federation or its local enters into a collective bargaining agreement is directly obligated to the extent of all of the terms of that agreement to each member of the Federation for whose benefit the agreement was executed by the Federation or its local."

Section 7 B (7) of Article 9 should be amended by adding at the end of the present subdivision the following words:

"and that an award of the Board may be enforced as either the award of a common law proceeding or of a statutory proceeding."

There should be added to Section 7 (B) of Article 9 a new subdivision to read as follows:

"(10) agrees that the Board may, in making any adjudication, take into account the customs, practices, standards and conditions of the industries, trades or professions in which musicians perform, of which the members of the Board have knowledge without the necessity of any evidence with respect thereto being adduced in the proceeding before the Board."

The Funds of the Federation to be Handled in a Uniform Manner.

In order to provide that the money in the Defense Fund be treated in the same manner as other funds of the Federation, Section 4ff of Article 1 of the By-Laws is amended by eliminating the words "except those accumulating in the Defense Fund." The section will then read:

"He shall deposit all moneys belonging to the Federation in two or more banks in his name as Treasurer of the Federation, and before any moneys thus deposited are withdrawn, each check shall be signed by him as Treasurer, or by the Assistant Treasurer appointed by him."

Rearrangement of Sections 4C and 4D of Article 1 of the By-Laws.

Section 4C is amended to read:

"He shall pay all warrants regularly drawn on him signed by the President and Secretary."

Section 4D is amended by substituting:

"The President and the Secretary shall be authorized to permit an assistant to sign warrants in their name, provided that the President and Secretary shall at all times be responsible for every warrant drawn signed by them personally or on their behalf by the said assistant."

Locals' Printing Shall Bear the Imprint of the Printing Trades.

The law now provides that such printing shall be done on paper bearing the imprint of the Paper Makers Union. This new law provides that it shall also bear the imprint of the printing trades.

TAFT - HARTLEY STALEMATE

THE DAY before the election in 1952 General Eisenhower had this to say: "I pledge that I will support and strengthen, not weaken, the laws that protect the American worker. I will defend him against any action to destroy his union or his rights." Earlier at the AFL Convention President Eisenhower stated: "I know the law might be used to break unions. That must be changed. America wants no law licensing union-busting. And neither do I."

They say that a new President must push his program through in the first session of his Administration while he generally retains his popularity, or he never will. That is why it is sad to report that Congress and the President were unable to get together on acceptable amendments to Taft-Hartley during this session. It appears now that we will have to live at least for another two years with Taft-Hartley . . . or worse.

The industry representatives deliberately sabotaged the labor management committee called together by Department of Labor Secretary Martin Durkin to work out changes acceptable to both. Evidently the business representatives did not feel any obligation to "their man" in the White House to help him redeem his campaign pledge. They also knew that without the President's intervention there was little chance that Congress would make Taft-Hartley more palatable to labor. They were right.

A lot of amendments were introduced in both the House and Senate. Both Labor Committees held lengthy hearings, but by June neither Committee had bothered to hold draft-

By **JAMES L. McDEVITT, Director,**

Labor's League for Political Education.

ing sessions in order to write a set of Committee amendments. Senator Alexander Smith of New Jersey, Chairman of the Senate Committee, tried in May to call a drafting session, but he couldn't even muster a quorum. At about the same time the Republican Congressional leaders met with Eisenhower to draw up a list of priority legislation to be acted upon before the end of this session. Significantly, Taft-Hartley was not on the list.

Maybe that is all for the best under the circumstances. While there were some improvements among the amendments which received bi-partisan support on the Committees, they were more than outweighed by the new restrictions proposed.

The National Association of Manufacturers concentrated its efforts on passing an amendment permitting the state legislatures to outlaw the right of unions even to strike or picket. Under the present law the states have no such powers over inter-state industries. The NAM proposal was incorporated almost word for word in a bill introduced by Congressman Lucas of Texas and by Senator Goldwater of Arizona.

The Chamber of Commerce urged twenty-three amendments. The two most vicious of these were one subjecting the unions to anti-trust laws and another outlawing all forms of union security.

Naturally, the extreme right-wing lobbies such as Frank Gannett's Committee for Constitutional Government and Merwin K. Hart's National Economic Council called for complete suppression of unions. Willford I. King, Chairman of the Committee for Constitutional Government, was asked during the House hearings whether he thought workers should have the right to organize. King answered: "I do not. If they want to have a social union it is fine, but not unions to interfere with wages and

hours. I think labor ought to be bought and sold on the market place just like any other commodity in business."

Lacking any recommendations from the Administration, Senator Taft took matters into his own hands and submitted an impressive bundle of changes in five separate bills. These changes were relatively trivial and left the main provisions of the Taft-Hartley intact.

Finally, on May 22, Chairman Smith of the Senate Committee released a set of sixteen proposed Taft-Hartley changes drawn up by the staff of his committee. Smith insisted that these proposals did not represent a "Republican program," although he admitted that his Democratic colleagues had not even seen them prior to their release. It is just as well that none of these Smith proposals were acted upon, since they closely resembled Taft's earlier proposals. Some of the provisions were even more restrictive than Taft's. One suggested amendment would invalidate a union's compliance under the Act if any officer refused to testify before a Congressional Committee. Another gave further freedom to employers to threaten their employees during NLRB elections. Most utility workers would be thrown completely at the mercy of state anti-union laws. Significantly, it was recommended that the preamble to the law completely eliminate any reference to the right of employees to organize, the benefits of labor unions, or the inequality of bargaining power between workers and employers.

In fact the only specific action taken this session by either Committee was when the Senate Labor Committee voted in January to abolish its Labor-Management Subcommittee set up as a watchdog over the Taft-Hartley Act. This resulted in the firing of the twenty-two investigators employed by the subcommittee which was headed by labor's good friend Senator Hubert

(Continued on page thirty-six)

NOTICE TO ALL MEMBERS

All instrumental acts and members of the American Federation of Musicians playing in any place of entertainment must be booked under a Federation contract as they are under the jurisdiction of the American Federation of Musicians only and cannot pay tax or any other assessments or act as a collection agency for the American Guild of Variety Artists, either willingly or under coercion.

Any member who agrees to pay dues or assessments or become a collection agent for the American Guild of Variety Artists, either willingly or under coercion, by his own act will erase himself from any local in which he enjoys membership in the American Federation of Musicians, nor will we allow any other person, licensed or otherwise, to pay a fee on our members.

Members are directed to contact the President's Office, either by mail or phone, should they meet with any difficulties with A.G.V.A.

THE ABOVE RULE IS TO BE STRICTLY ENFORCED BY ALL LOCALS

JAMES C. PETRILLO, President.

International Musician

JULY, 1953

New Laws and Changes	6
Taft-Hartley Stalemate—	
James L. McDevitt	7
Symphony and Opera	8
Tokyo Season	10
Music in Nebraska	12
Where They are Playing	16
Summer is for Bandal	17
Travelers' Guide to Live Music	18
Technique of Percussion—Stone	20
Local Highlights	22
Chamber Music Fills a New Role	24
Music in Radio City	27
Violin: Views and Reviews—Babitz	28
Trumpet Talk—Tetzlaff	30
Book Reviews	36
Bookers' Licenses Revoked	39
Defaultera List	41
Unfair List	45
Closing Chord	47

OF VITAL CONCERN

The Lester Petrillo Memorial Fund is a permanent and continuing fund. Its existence depends entirely upon our locals and members.

TO ALL MEMBERS

IT HAS BEEN BROUGHT TO OUR ATTENTION THAT AGVA IS DEMANDING THAT THE LEADERS OF OUR ORGANIZATION POST BONDS IF SUCH LEADERS EMPLOY SINGERS OR ACTS OF ANY KIND THAT BELONG TO AGVA.

THE FEDERATION HAS NEVER AGREED TO SUCH A PROPOSITION, AS A MATTER OF FACT, OPPOSES IT. LEADERS ARE THEREFORE DIRECTED NOT TO YIELD TO THIS REQUEST BY AGVA.

(Signed) JAMES C. PETRILLO,
President.



Paul White

CONDUCTORS

Paul White has been appointed conductor of the Rochester Civic Orchestra, to succeed Guy Fraser Harrison, now conductor of the Oklahoma City Symphony. Mr. White, who has been associate conductor of the Civic Orchestra since it was founded in 1929, came to Rochester in 1923 to take over the dual roles of faculty member of the Eastman School of Music and conductor of the East Theater Orchestra. The composer of a score of works, he began his musical career in his native State, Maine, playing violin in the Bangor Symphony Orchestra. Later, after graduating from the New England Conservatory of Music, he went to Cincinnati where he studied with Eugene Ysaye, and was engaged as first violinist in the Cincinnati Orchestra. He then returned to the New England Conservatory as a member of the faculty until his appointment at the Eastman School of Music. . . . Following a tour of Europe, Erich Leinsdorf will return to Rochester in the Fall for his seventh consecutive season with the Rochester Philharmonic. . . . In response to an emergency call, Dr. Fabien Sevitzyk, conductor of the Indianapolis Symphony Orchestra, went to Chicago to rehearse and present a concert at Orchestra Hall May 28th. He substituted for Igor Stravinsky who was suddenly taken ill.

SUMMER SERIES Six weekends of summer concerts by the Boston Symphony Orchestra will be the treat in store for visitors to Lenox, Massachusetts, beginning July 11th. . . . "A Table Is Reserved for You!" says the prospectus of the Miami Beach Pop Concerts--and whets music-



The Baton Rouge Symphony Orchestra (Baton Rouge, Louisiana), conducted by Emil Cooper, at its recent performance of Beethoven's Ninth Symphony.

lovers' appetites by listing the "musical menu" for the summer. This series includes ten concerts by the University of Miami Summer Symphony, conducted by John Bitter (guest conductors Izler Solomon and Modeste Alloo) and an impressive list of eminent soloists. . . . Since June 22nd the Robin Hood Dell series has been offering free concerts, with the cost met by "Friends of the Dell". . . . The New Haven Symphony's annual summer pop series opened in the Yale Bowl June 23rd, with Harry Berman on the podium. . . . In Fairfield, near Bridgeport, the Connecticut Pops Orchestra opened its summer series July 3rd. . . . The Ravinia Festival in Chicago got under way June 30th. . . . The Denver Symphony under Saul Caston is being heard on five successive Fridays in June and July in its seventh annual Red Rocks Festival in Colorado. . . . The Hollywood Bowl Association has commissioned Paul Cooper to compose an Overture for its August 4th program, devoted to young California artists. . . . Four composers who will be honored with complete programs at Lewisohn Stadium (New York) are George Gershwin, Richard Rodgers, Jerome Kern and Gian-Carlo Menotti. . . . The 1953 Los Angeles Music Festival was inaugurated June 5th in Royce Hall, with Franz Waxman, founder and music director, conducting the Los Angeles Festival orchestra in a program which was highlighted by the West Coast premiere of *Baban the Elephant*, a new opera by Nicolai Berezowsky. . . . The eighth annual Brevard Music Festival in that North Carolina community in August will feature Joseph Szigeti and Jorge Bolet playing with the Brevard Festival Orchestra.

ZOO OPERA

When the Summer Opera* at the Zoo in Cincinnati opened on June 28th with Verdi's *Aida* opera-goers could envisage not only a season of standard repertoire but also of six operas off the beaten track: *Salome*, *The Secret of Suzanne*, *Faust*, *The Merry Widow*, *Lucia di Lammermoor* and *Andrea Chenier*. Roberta Peters, who will sing the title role in *Lucia* on July 12th, made her debut in that opera at the Zoo two summers ago, and has since sung the same role at the Metropolitan. Eugene Conley, who was heard first this summer as the Duke in *Rigoletto* on June 30th, was given starring roles at the Zoo in Cincinnati by the late Oscar F. Hild, then managing director of the company. Robert L. Sidell, who is now manager of the Zoo Opera—he is also president of Local 1, Cincinnati—is proud of the company's record for building singing talent into stardom during its thirty-two summer seasons.

OPENINGS

The Virginia Symphony Orchestra (Jefferson Hotel, Richmond, Virginia) relays the information

Symphony

that there are first chair openings for all instruments except trombones in its ranks. Send general background, age, and request notification of auditions in your locality in July.

CURTAIN CALLS Tanglewood, in an effort to set up a helpful environment for the creation

of new operas, is commissioning two young composers to write one-act operas. Each will be granted \$750 and each will spend the summer at Tanglewood where he will be a guest of the Berkshire Music Center. Aaron Copland, Howard Hanson and Leonard Bernstein have been asked to name a number of candidates, and Boris Goldovsky, head of Tanglewood's opera department, will make the final choices. . . . Mr. Goldovsky figured in the news in another category when his New England Opera Theater gave an *al fresco* presentation of Rossini's *The Barber of Seville* in English free of charge to the Boston public on Boston Common June 10th, this a feature of the 1953 Boston Art Festival. . . . In its recent season, the American Opera Company in Chicago, conducted by Dr. Grant Fletcher, confined itself largely to "standard" operas. . . . Poulenc's *Les Mamelles de Tiresias* was introduced to the United States on the June 13th-14th weekend, at the second annual festival put on by Brandeis University, in Waltham, Massachusetts. The Lemonade Opera of New York City performed it. . . . The opera season at Chautauqua, New York, will lead off July 17th with Lehar's *The Merry Widow*. . . . Some 400,000 visitors flock annually between June 27th and July 25th to the opera season at Central City, tucked in a small fissure in the granite hills of Colorado. This season includes *Carmina*, alternating with Nicolai's *The Merry Wives of Windsor*. . . . Other centers of opera this summer will be Old Sturbridge Village, Massachusetts (The Devil and Daniel Webster); Plymouth Rock Center, Duxbury, Massachusetts (*Converse's The Pipe of Desire*); Wheeling, West Virginia (*Amahl and the Night Visitors*). . . . There will be "Opera Under the Stars" for Rochesterians this summer. Eight performances of four operas—the first such series in the city's history—will be given in Highland Park Bowl, under the artistic direction of Leonard Treash, head of the Eastman School's Opera Department. *La Boheme*, *Street Scene* (Weill), *La Traviata* and *Die Fledermaus* will be presented. . . . *Richard Coeur-de-lion*, an opera in three acts written shortly before the French Revolution by the prolific French composer, André-Ernest-Modeste Grétry, will be the major production of the Opera Department of the Berkshire Music Center in Tanglewood this summer. It will be given in English, text translated by Mr. Goldovsky and Sarah Caldwell. . . . A folk opera commissioned especially for the purpose is to be performed in August at the Adirondack Music Festival, in Schrooncrest, New York. Gerald Fried is the composer and Alfred Geto the librettist.

PRIZES Three contest awards, totaling \$3,300, for original musical compositions by United States citizens, have been announced by the National Symphony Orchestra.

INTERNATIONAL MUSICIAN

and Opera

Howard Mitchell, conductor. The contest, which will offer \$2,000 for a symphony, \$1,000 for an extended composition, and \$300 for an overture, is scheduled to celebrate the twenty-fifth anniversary of the founding of the National Symphony in 1931 by the late Hans Kindler. Manuscripts for all classes of entries should be submitted between October 1, 1954, and the closing deadline, January 1, 1955. Further information obtained from National Symphony Orchestra Association, 2002 P St., N. W., Washington 6, D. C. . . . Broadcast Music, Inc., is offering prizes of \$2,000, \$1,500 and \$1,000 in its Student Composers Radio Awards contest, and another \$3,000 for six lesser prizes . . . The Phoenix Symphony Guild of Arizona is offering \$600 for a symphonic work about twenty minutes in length. The winning work will be played next season by that symphony, under Dr. Leslie Hodge . . . The winners of the contest sponsored by the Horn Club of Los Angeles have been announced by Joseph Eger. Albert Harris won the competition for multiple horns (\$200); and Peter Jona Korn the \$200 Eger prize for his Sonata for French Horn and Piano . . . A \$1,000 scholarship is being offered for pianists between the ages of sixteen and twenty-five by the Friday Morning Music Club Foundation of Washington, D. C. . . . The Chicago Philharmonic (Izler Solomon conducting) will have as soloists the finalists competing for the \$1,000 Michael Memorial Music Award in Chicago: Van Cliburn, pianist; Joyce Flissler, violinist; Anita Jordan, soprano, and Paul Olefsky, cellist . . . The composers whose works were played at the second annual Southwestern Symposium of Contemporary American Music of the University of Texas this Spring are now in line for three commissions, one for \$250 which will be offered by the Houston Symphony for an orchestral work, and two each of \$50, the Victor Alessandro commission for a chamber work, and the Charles S. McClesky commission for an organ or choral work. Orchestras which have offered to perform the works submitted are the San Antonio, Dallas, Austin and Beaumont.

GRANTS Three free concerts by the New Haven Symphony, under the direction of Frank Brief, were made possible through an anonymous grant. They were held during April and May in high schools of that city . . . The Louisville Philharmonic Society has received \$400,000 from the Rockefeller Foundation to carry on a project which allows the orchestra to commission forty six new orchestral works during each of the next four seasons.

COMPOSERS Lincoln Kirstein, President of Ballet Society, has commissioned Carlos Chavez, Mexican composer, to compose a full evening's three act opera, *The Tuscan Players*, to a libretto by Chester Kallmann. The work will be finished by August, 1954. The commission does not guarantee production, but it is understood that the finished work will be offered first to the Managing Director of the City Center and to Dr.

Joseph Rosenstock, Director of the City Center Opera Company . . . Thomas Scherman, conductor of the Little Orchestra Society of New York, will hold open house for composers who have material to show him, beginning September 26th, and continuing thereafter every other Saturday afternoon, one to five P. M. through the last week in March, 1954. Impressed by the experience of Brahms, who adopted this policy for the last ten years of his life, Mr. Scherman feels that this is the simplest and most thorough way of becoming acquainted with new scores and new composers. Appointments should be made with him through the offices of the Little Orchestra Society, 35 West 53rd Street, New York 19.

CHANGES Former concert master of the San Antonio Symphony, Eric Rosenblith, will occupy the first desk of the Indianapolis Symphony in the Fall . . . Henry Denecke, conductor of the Northwest Sinfonietta in Minneapolis, becomes conductor of the Cedar Rapids Symphony in Iowa . . .

SEASON TO COME The Nashville (Tennessee) Symphony has already chosen some of its soloists for next year—Benny Goodman, Rudolph Firkusny, Betty Brown (Nashville soprano), and Carol Smith, contralto . . . Thomas A. Greene, assistant manager of the Philadelphia Orchestra since 1949, has been appointed general manager of the New Orleans Philharmonic-Symphony . . . The Atlanta (Georgia) Symphony, under Henry Sopkin, will present ten concerts, with outstanding soloists and, as a special feature, a performance of the Verdi *Requiem* . . . The *Requiem* will also be presented by the Austin Symphony Orchestra next season . . . The Young People's Concerts of the New York Philharmonic-Symphony, which will be conducted next season by Wilfrid Pelletier, will have each a central theme: "The Story of the Orchestra," "The Story of the Nativity," "The Story of the Symphony," "The Story of the Concerto," and "The Story of the Opera." A musical birthday party will be a feature of the January, 1954, concert . . . A new English version of Debussy's



Scene from *Don Pedro*, in a performance by the Lemonade Opera Company, New York. (See page 26.)

Thomas A. Greene, assistant manager of the Philadelphia Orchestra since 1949, has been appointed general manager of the New Orleans Philharmonic-Symphony Orchestra . . . New Haven Symphony manager, Harold Kendrick, was elected Director of the Association of New England Orchestras at that group's annual Spring meeting in Springfield, May 23rd . . . Boyd Neel will take his post as Dean of the Royal Conservatory of Music of Toronto on September 1st. Mr. Neel has led his own orchestra in many parts of the world, and it is a tribute to his personality and organizational ability, as well as to his musical gifts, that his orchestra has had very few changes of personnel during the twenty years of its existence.

Pelleas et Melisande and a possible American premiere of an opera not yet decided upon, are slated for the 1953-54 season of Boris Goldovsky's New England Opera Theater at the Boston Opera House, where the Company will begin its eighth successive home season on November 15th as the longest-running resident opera company in the Hub city's history . . . Four youthful musicians of the Philadelphia area have been selected by Eugene Ormandy as soloists with the Philadelphia Orchestra at its "Student Concerts" series next season: Doris M. Mayers, vocalist, Jack Maxin, pianist, Lloyd Gowen, flutist, and Walter M. Strine, marimba . . . Guest conductors with the Portland (Oregon)

(Continued on page thirty-five)



Tokyo Season

Joseph Szigeti, the eminent violinist, discusses the vicissitudes and rewards of a concert tour in Japan.

THREE orchestral appearances on three consecutive days, but with different programs—thus necessitating daily rehearsals—is something rather like a musical marathon. Such an unusual schedule entails such rehearsal strategy that I am prompted to write home about it.

These three consecutive concerts, like my six others, took place in Tokyo's largest concert hall, Hibiya Public Hall, seating 2,660 (but crowded on the occasion of my concerts with an average of 200 to 500 standies). It is excellent acoustically, but has insufficient accommodation for the comfort of orchestral musicians, most of whom consequently came to noon rehearsals wearing dress suits—but dress suits enlivened by sweaters, silk mufflers, colored ties and so on, accessories which of course they discarded in the evening.

The programs were: Mozart's K.218 and the Beethoven on Monday; the Bach G minor Con-

certo (Edition Peters—Prof. Gustav Schreck), the Prokofiev No. 1 and the Mendelssohn on Tuesday, and the Brahms and a repeat of the Beethoven on Wednesday. If one considers the encores, the bouquet presentations and photographing routines, the satisfying of countless autograph hunters and the late "after concert" meals, one can imagine the wear and tear of such a half-a-week of concertos! This schedule could not have been carried out without the enthusiasm and willingness of the orchestra and their excellent conductor, Masashi Ueda. Rehearsal schedules were elastic and, for once, it was the soloist who kept his wrist watch in full visibility (on the conductor's desk)—for in their eagerness for work and, as they said, "experience" they seemed to want to go on and on. We played this taxing schedule with three rehearsals on the three concert days, one rehearsal the preceding day and two "pre-rehearsals."

While lacking most of the comforts which we

take for granted (tuning and dressing rooms, lockers, etc.), Japanese musicians do have the luxury of their own rehearsal premises (with the symphony offices located on the first floor), and this of course makes for flexibility in their rehearsal schedules. The iron stove with a perpetually steaming tea kettle also helps to create a home-like atmosphere. We got along famously in spite of language difficulties, but then a very little English and German suffice when one has the violin in hand and one doesn't hesitate when necessary to bellow the tuba part in the Prokofiev Scherzo.

Now, some facts about the set-up: There are some girl violinists in the orchestra and a very good girl flutist. I saw a Pleyel harp case on the premises but we had no player. So a pianist played the Prokofiev harp part. The assistant (or apprentice?) conductor was always in evidence, barefoot, in sandals—looking a little like young Shostakovich beating time with a pencil

—one earnest, bespectacled musician among the several who seemed always to be around and whose functions I did not try to ascertain. They all had pocket scores—Japan seems to be the land of pocket scores. In pre-war days these were even distributed free of charge with record albums of symphonies, concertos and sonatas. All musicians are Japanese, which, I am told, is not the case with the NHK Symphony conducted by the Austrian conductor Kurt Woess (known in the States through some recordings). My extremely busy schedule (twenty-seven concerts in seven weeks) did not permit me to hear either this or the Osaka orchestra.

My Tokyo "season" of ten concerts (the last one being a charity concert with the Tokyo Symphony in the huge baseball stadium, Korakuen, when we played to an audience of 15,000—at popular prices) was by no means the principal musical fare of Tokyo audiences during March and April! During these two months they also had an opportunity to hear piano concertos by Mozart, Beethoven, Grieg and Rachmaninoff played by Gieseking and the NHK Symphony, as well as a very considerable slice of the piano and violin recital literature played at our respective recitals (a full-length Debussy-Ravel recital by Gieseking, for instance, comprising both books of the Preludes and Ravel's *Miroirs*).

There is no "Muzak" in Japan and some of

the "dinner music" I heard was an NBC concert (under Freccia); my performance with the New York Philharmonic Symphony under Mitropoulos of some seasons ago, and of course recordings, either commercial or "U. S. Armed Forces" disks.

My experiences in Japanese music proper, such as the performance by court musicians at the Imperial Palace, do not belong here. I thought it of more interest to record the pleasure I had in working with an orchestra whose earnestness and very considerable accomplishments made one forget that many of their instruments were of poor quality and that their piqué waistcoats were what Sir Thomas Beecham, in one of his famous rehearsal "pronouncements," described with a malicious twinkle in his eye as "whitish"!

I do not mention this in a flippant spirit but rather because, to me, it characterizes the precarious economic condition of most of these players better than statistical data can. It seems to me to symbolize their steadfastness. Their basic monthly pay is so small that I refuse to set it down in print. Most of them live an hour's bus or electric train ride from rehearsal or concert or recording date. They depend on a multitude of "extra jobs" (classical trios or tango ensembles or jazz or recordings of popular music, lessons, anything!) to help them make a living of some sort. Consequently any extra rehearsing, such as that for my three programs,

cut into their meager budgets quite considerably. (I understand some extra rehearsals were called while I was away on tour.) For them to have cooperated with me with such willingness and devotion under *these* circumstances is something that I wanted to put on record. Those waistcoats and shirtfronts help me make my point, I think.

We played the Beethoven, Mendelssohn and Brahms from the orchestra's own parts; they were hand-copied, not even photostated. The conductor used pocket scores. I thought of a certain pianist who, during World War I, could not afford to buy Debussy's two books of Preludes, and copied them himself, later becoming one of the world's most admired Debussy interpreters. Perhaps it is good to think of such things in our own world of plenty.

Opposite: Szigeti views sculptured columns in Tokyo.
 Right: With Carlo Bussotti, pianist, in Hiroshima.
 Below: Szigeti and Bussotti are welcomed to Japan.



Music in Nebraska...



Richard Duncan, who will conduct the Omaha Symphony Orchestra in its Pops Concerts Series during the Summer, as well as during the Winter.

Famous for its pioneering efforts, Nebraska today is extending its musical horizons in symphonic, band and choral fields.



Joslyn Memorial Hall

ON symphony night in Hastings (a Nebraska town of 15,490 population), 1,400 music fans converge on the festively lighted civic auditorium. In Omaha thirty-two thousand children enjoy each year a series of free concerts by the city's symphony orchestra. Lincoln's thirty-three-piece municipal band, under the direction of John Shildneck, plays ten concerts a year, each attended by four or five thousand people. The Dan Desdunes Band of Omaha accompanies the Omaha Chamber of Commerce on their goodwill trips—has been doing so for thirty-five years.

Such items could no doubt be duplicated in

Donald A. Lentz (left), director of University of Nebraska bands. David Foltz (right) chairman of the music department of U. of N.



other States. In reporting on Nebraska activities, however, a special tone creeps in—a note of quiet determination. Such resoluteness is not hard to trace. Early settlers who followed those two famous trails, the Oregon and the Mormon—these converged in the territory of Nebraska—out of the forest lands of the East into the vast open prairies, experienced a boundlessness which at first frightened them and then gave them the urge to measure up, if need be, to infinity. The effects of this experience hold still today. For, after all, those pioneering days were not so long ago. The State's largest city, Omaha (population 271,000), was settled barely a hundred years ago. Yet, if it still has its cowboys and its overalled bidders on the Live-stock Exchange, it also has one of the most beautiful art-and-music buildings in the world, the Joslyn Memorial Hall, and it also has a major symphony orchestra giving regular concerts in that hall. The city's coming-of-age party next year, marking the one hundredth year since first settlers William P. Snowden and his wife were rowed west across the Missouri, will feature not only a jet-air show, a floral parade and a cake fifty feet in diameter, but also a Centennial Musical Festival with a 1,200-voice chorus, and a series of concerts by the Omaha Symphony. Massed concerts of the school instrumentalists and vocal departments will be part of the activities.

Though scarcely tipping the scales of time at a hundred years, Omaha is yet one of the oldest of Nebraska's cities. For it was twelve years later that North Platte and Grand Island were settled; sixteen, when Walter Micklen became the first "homesteader" in the environs of Hastings; and not until 1888—Fritz Kreisler was making his debut in New York's Steinway Hall that year—when Alliance came into existence. So it is with justifiable pride that an Omaha Symphony program pamphlet comments, "From a small reed organ in a little church choir loft to a full symphony orchestra in a marble concert hall is a long step indeed; and when accomplished in the space of a single lifetime, it is even more remarkable."

Organized symphonic activity in Omaha got under way in 1921. But for the real beginning of musical development in Nebraska the finger of time points once more to 1854. For, while Mrs. Snowden, installed in her sod shanty on the west bank of the Missouri, sewed and scrubbed, she hummed the old ballads to ease her loneliness and to cover the yelping of the coyotes; and her husband, now a rider on the range, whiled away the endless hours when horizons bent in on him like hoops of iron, by singing to his herd:

Whoopie, ti-yi-yo. Get along little doggies!
Descendants of these early settlers, though they

have long since clambered down from their horses, today as members of the popular Western bands still sing, play or yodel the same tunes. And the shindigs, spelldowns, play parties, sociables, box suppers and community fishfries, which so relieved the monotony of existence in the early days that people came from forty miles around by wagon or on horseback to take them in, are today replaced by festivals, proms, carnivals—King Korn Carnival at Plattsmouth, the Friendly Festival at Hay Springs, the Panhandle Stampede at Alliance, the Oregon Trail Days at Gering, the Bohemian Grape Harvest at Omaha, the Harvest of Harmony at Grand Island—of which music forms the nucleus. The latter event, for instance, featured last year twenty-three bands in its huge parade, and a concert of massed bands at Memorial Stadium.

Another offshoot of the play-party custom is Nebraskans' love of dancing, with excellent orchestras to set the pace. "This is the strongest dance territory in the United States," writes David J. Majors, Secretary of Local 70. "Literally hundreds of dance bands flourish in the larger cities." An annual event in Omaha is a square dance festival at the Ak-Sar-Ben coliseum, attracting thousands of dancers, from throughout the Middle West. This is the culmination of the years' activities of thirty square dance clubs. Teen-age dances are stressed. (The bands are often paid for via the Music Performance Trust Fund of the Recording Industry.) The Jack Ross Orchestra, Art Pray and his dance band, Lee Barron, Tony Bradley and dozens of other dance bands attract youngsters to the St. Valentine's Day Dance, the Easter Dance, to dances for other special events and age groups.

EVEN the Indian element—there are many large reservations in Nebraska—considers dancing a product quite as important as Nebraska's famous corn and wild hay. Symbolic dances are performed to the beating of drums by some 1,500 Indians at the annual Omaha Indian Pow-Wow held at Macy the latter part of August. At rodeos Indians furnish part of the entertainment, generally with dancing. It is no accident that two experts on Indian music, Hazel Gertrude Kinsella and Thurlow Lieurance, have made Nebraska their base of research.

The year 1854 has another significance for Nebraskans. It stands as the birthday of instrumental music there. For, that year trader-merchant Peter Sarpy acquired a piano (to the

amazement of Indians who clustered outside the window to hear his niece play "Ben Bolt" and "Oh, Susanna"), and, at the executive ball of the Territory Governor Izard, a lone fiddler regaled the guests. Also, through the influence of the German settlers *Sängerfests* (choral festivals) began to spread all over the land. Brass bands became a feature of the small town country life.

Today the Chambers of Commerce in Nebraska cities lean heavily on concert bands for peppers-uppers; in schools bands point up sports events; in small communities they spark parades and enliven festivals and picnics. Some bands achieve state-wide, even section-wide, eminence. For instance, Nebraska might be able to get along without its Desdunes band, but it is mighty glad it doesn't have to try. When the Omaha Chamber of Commerce leaves the Union Station on its various "goodwill tours," the Desdunes band bursts into music, then accompanies them on trips which cover ten towns a day and include a parade and a concert at each day's final stop. Each trip lasts about a week and extends through Nebraska, Kansas, South Dakota, and Colorado. These band-accompanied jaunts have been going on since 1918! The band, under the name of the Omaha Military Band, was organized even before that, in 1904. On Desdunes' death in 1929, Frank Perkins took over, followed in 1935 by the present leader, George Bryant. The band rehearses weekly, plays concerts in the park, veterans' hospitals, Old Folks Home, at civic affairs. For the opening of the Mormon Bridge ceremony, it played to an audience of nearly 25,000.

The Omaha Concert Band, under the direction of John Matcha, and the Vincent Emanuel Band fill important niches also in the musical life of Omaha. The Music Performance Trust

Fund of the Recording Industry has been of considerable service in extending their scope.

This Fund and the City of Lincoln jointly pay for the ten yearly concerts of the Lincoln Municipal Band, a fixture for fair dates, open-air concerts and park festivities in that city. Called the Nebraska State Band at its organization in 1907, in the 1920's it took its present name. This thirty-three-piece band has been for the past fifteen years under the direction of John Shildneck who is incidentally also a dance band leader, conductor of the fifty-piece band of Lincoln's Sesostric Temple, teacher of instrumental music, first trumpeter with the Lincoln Symphony (this for fifteen years) and President of Local 463, Lincoln. It is pioneers such as he who extend the horizons of musical Nebraska.

Nebraska does not lack pioneers of the orchestral calibre in the symphonic field, either. In March 28, 1921, appeared an article in the *Omaha World-Herald*, which read, "The Omaha Symphony Study Orchestra under the direction of Henry Cox will give its first twilight concert at the Brandeis Theater on Tuesday afternoon at five o'clock." Through the years the *World-Herald* has had much more to say of the development of symphonic movement in that city. In 1925, a "concert was presented by sixty-five musicians sponsored by the Business and Professional Women's Division of the Omaha Chamber of Commerce." On November 4, 1926, "violinist Joseph Szigeti was guest artist with the symphony conducted by Sandor



Dr. Howard Hanson



Lincoln Municipal Band (top), John Shildneck, conductor. The Dan Desdunes Band (bottom) accompanies the Omaha Chamber of Commerce on a good-will trip. Conductor, George Bryant.



← John Shildneck, director, Lincoln Municipal Band, and president, Local 463. Below: Lincoln Symphony, Leo Kopp, conductor.

Harmati." During the 1926 season, a cash subscription for the symphony of ten thousand dollars was reported. On September 23, 1932, the newspaper gave out an announcement clouded with doubt regarding the orchestra's "suspended activity for the season." In 1936 Jerzy Bojanowski was announced as guest conductor of "the newly organized Omaha Symphony." In 1940, headlines told of "the opening concert by the newly organized Omaha Little Symphony, April

have become part of the regular high school convocation programs.

The Omaha Symphony Orchestra takes pride in having Boys Town (about ten miles west of Omaha) on its itinerary. At the concert presented at Boys Town Music Hall on April 28th, the young audience listened not only to Weber and Mozart and Wagner, but to the "Adagio for String Orchestra" by the American composer Samuel Barber. Boys Town has put itself on the musical map in its own right, too, since its choir of fifty-five boys has performed since its origin eighty concerts in sixty major cities throughout the United States and Canada.

If younger in years than the Omaha Symphony, the Lincoln Symphony—it dates from

until 1945, when Leo Kopp, the orchestra's present conductor, was engaged.

In the early thirties the orchestra was combined with the Civic Music Association to become the Lincoln Symphony Orchestra Association, which brought to its patrons many well-known artists—among them Albert Spalding, Leonard Rose, Michael Rabin, Lotte Lehmann, and Szymon Goldberg. The orchestra association has also sponsored performances of the Ballet Russe and the Metropolitan Opera Association.

Outstanding service to Lincoln music was started a decade ago through auditions for young graduate students, the winning singer and instrumentalist being rewarded with concert appearances with the orchestra. At least one promising career has been launched in this way—that of Robert Bruce Anderson, bass-baritone.

From its inception, the orchestra has annually presented to school children morning concerts capacity-attended and enthusiastically received. Pre-concert analyses are provided by Hugh T. Rangelier via discussions called "Preludes to Listening."

For twenty-eight years citizens of Hastings have enjoyed two full-scale symphony concerts



23rd, with Richard Duncan on the podium." Then came war's pall of silence, until, on February 11, 1947, critic August Borglum wrote, "A dream long cherished by many Omahans came true Monday night. They listened again to a symphony orchestra of their own and they took the orchestra to their hearts."

Omaha has continued to take its orchestra to its heart. Now a fully professional orchestra of seventy-five musicians, it presents, besides the regular adult series of twelve concerts in the Joslyn Memorial Building, a series of free concerts for school children and a "pops" summer series. Since April 9th, in a youth concert movement engineered by Local 70 through the cooperation of the supervisor of music education in the public schools, the youth concerts

1927—is quite as enterprising as its sister organization. It received its first impetus to growth when that city's Local 463 determined that "instead of depending on student recitals for musical enjoyment, we will create our own!" The ensuing symphony, debuting under the baton of Rudolph Seidl, soon increased its twenty-five members to sixty. Leo Kopp has conducted the orchestra since 1945. During the past seventeen years, children's concerts have played to capacity audiences, with some of the luckier youngsters, as winners of the annual competitions, appearing as soloists. After Mr. Seidl retired at the end of eight years, Leo Kucinski of Sioux City was engaged until interrupted in 1941 by a call to military duty. Henri Pensis then carried on

a season, played by a group which rehearses with almost religious zeal such classics as Mendelssohn, Handel and Bach—as well as the "moderns." Richard Fischer (on the faculty of the Hastings College Conservatory of Music) is the conductor of this Hastings Symphony Orchestra. He is also a graduate of the Eastman School of Music, as is Richard Duncan, and many another musical pioneer of Nebraska, a situation accounted for, perhaps, by the fact that Howard Hanson, a native Nebraskan (born in Wahoo, 1896) is the director of that school. Dr. Hanson is as well a distinguished composer and president of the National Music Council which recently was the recipient of the Henry Hadley Medal for distinguished services to American music.

Mr. Hanson's compositions form an imposing list. They include four symphonies, choral works (*The Lament of Beowulf* among them), chamber music works, and an opera, *Merry Mount*.

Other of Nebraska's native sons have distinguished themselves outside the State's borders. Composer Anthony Donato, born in Prague, Nebraska, in 1909, had his "Three Imitations" for string quartet performed at the Eastman School in 1939. Other Nebraskan composers, native or resident, or both, are Fred Astaire, Warren Joyce Ayres, Jean Boyd, Wilbur Chenoweth, Cal De Voll, Alice Fletcher, David Foltz, J. Frank Frysinger, Milt Hagen, Bernard D. Hanighen, Hazel G. Kinsella, Howard Kirkpatrick, Milton Leeds, Harry Owens, J. A. Parks, Burrill Phillips, Ann Ronell, Edward John Walt and William Henri Woode.

Many of these composers are today associated with educational forces in Nebraska. In fact, in this State noted for its encouragement of schools, educational and musical activities constantly overlap. The University of Nebraska has, besides its excellent orchestra, a choral group, the Madrigal Singers, conducted by Mr. Foltz—he is chairman of the Music Department of the University. These singers have twice

ists' fees are borne by the museum, these latter fees insured through sold-out houses. (Subscribers pay a nominal sum for tickets.) The Joslyn Fine Arts Ensemble plays a large portion of these concerts—programs with a refreshing percentage of modern works—Britten, Shostakovich, Hanson, Faure, Bloch, Martinu on this year's lists.

Worthy as educational enterprises are, it would be an incomplete picture of Nebraska music indeed were we to sum up its activities as connected solely with institutions of learning alone. One musical Nebraskan sums it up as completely as is possible, when he says of that State's music, "The picture of music here can be assessed. Hundreds of people working honestly and diligently in all phases of music, from classical to mimic, from symphonic to singles, from drumming the honky-tonk piano of the corner tavern to rendering the great orchestral works of all times, providing a warmth and color to a growing city with growing music, the elements of the days past in the West reflected in its taste, with thousands of people dancing the polka, the fox-trot, every known dance form, and aggregations of excellent performers to fill these needs."

—Hope Stoddard.

THIS MONTH'S COVER



**RICHARD
DUNCAN**

Richard E. Duncan not only was instrumental in establishing the Omaha Symphony Orchestra but also inaugurated the summer "pop" concerts and the free youth concerts in that city. His conductorship of the Omaha orchestra dates from 1940. In 1943 he enlisted in the Army but again mounted the podium of the Omaha Symphony on his release, remaining its conductor until 1951 when he took a two-year leave of absence to obtain his Doctorate at the Eastman School of Music. In July he will resume his conductorship of the Omaha Symphony in full-time capacity.



**EMANUEL
WISHNOW**

Emanuel Wishnow has been conductor of the Omaha Symphony for the past two years, and before that shared the baton with Mr. Duncan for the "pop" concerts. He has conducted the University of Nebraska Symphony for ten years and has been concert master of the Lincoln Symphony for seventeen years. He is director and first violinist of the Fine Arts Ensemble. His duties have entailed his commuting some 11,000 miles each year, to rehearse and perform with the Omaha Symphony, while carrying on his University duties.



been selected by the Columbia Broadcasting System to present a nation-wide Christmas program, and in April of this year sang at the National Music Educators' Conference in Milwaukee.

The Madrigal Singers are just one of Mr. Foltz's many activities. At the university, in addition to fulfilling his heavy administrative responsibilities, he is director of a section of the University Chorus, of the annual Fine Arts Festival, and of All-State, a special three-week summer course for outstanding high school students in music, art, and speech.

The Society of Liberal Arts of Joslyn Art Museum is sponsor of a series of chamber music concerts each season under the direction of Emanuel Wishnow. All expenses except art-

Omaha Symphony Orchestra (above), Emanuel Wishnow, conductor. Fine Arts Ensemble (below), Emanuel Wishnow, first violin; Truman Morsman, second violin; Max Gilbert, viola; Helena Bell, violoncello, and Gladys May, piano.



LEO KOPP



Leo Kopp, who has conducted the Lincoln Symphony Orchestra since 1945, was born in Budapest and came to America twenty-three years ago. He served as conductor for the Chicago Opera Company twelve seasons, as well as with the Detroit Civic Light Opera. Since 1935, he has been one of the conductors of the Grant Park Concerts in Chicago, and, since 1938, of the St. Paul Civic Opera Company and the St. Paul "pops" concerts. He conducted the N. B. C. radio program, "Your America," from 1943 to 1945. During his eight-year conductorship with the Lincoln Symphony, he has presented to Lincoln audiences modern works by Sibelius, Ravel, Britten, Harris, Respighi and others. He has composed several suites, songs, and choral works.



JOE RICARDEL



SPERIE KARAS



BETH LEE



JACK COLLINS



RALPH PROCTOR

EAST. Charley Guest and his Orchestra are playing the Jersey shore area this summer. They are now in their fourth season at the Rainbow Room, Hotel Albion, Asbury Park, N. J. . . . Betty Lou Raeburn currently at the Club Markay, Carteret, N. J., three nights a week . . . The Three Bars appearing nightly at the Milestone Restaurant, Cliffside, N. J.

Paul Clement Trio at the Darbury Room in Boston, Mass. This trio consists of Lee Dicarle, piano; Lou Magnano, vibraharp; and Paul Clement, bass . . . Lou Schroedter started a limited run at Red Barn near Springfield, Mass., the end of May . . . Irv Kramer Orchestra into Ye Castle Inn, Saybrook, Conn., the middle of June. . . . Tiny Quinn's Orchestra opened the dance season at Doyle's Sound-View, Conn., also the middle of June . . . Sy Quinto Trio engaged at Garde Hotel, Hartford, Conn., and will remain at this spot indefinitely.

Slim J. Willa, Jr. and his Diamond "L" Ranch Gang with vocalist Clif Lytle have completed one year at Molly's Tavern in Twin Oaks, Pa., and plan to remain at this location . . . Larry Faith Band at the Horizon Room, Pittsburgh, Pa., for the entire summer. . . . Bill Bickel's Trio at Vogue Terrace, Pittsburgh, for indefinite stay . . . Howdy Baum Trio into Eddie Aschner's Club, also in Pittsburgh, for an indefinite time . . . Johnny Lewis Trio at Conneaut Lake Park's Beach Club, Pittsburgh, for indefinite period . . . Jimmy Morgan Combo at Cow Shed in Conneaut Lake, Pittsburgh, for the entire summer.

Frank Ramoni, Latin-American accordionist, opened the end of May with his Rumba Band featuring Lunita Wancyer at Kutcher's, Monticello, N. Y. Will be there until September 7th . . . Ray Rivera and the Ray Notes are at the Lighthouse, N. Y., weekdays and at Ciro's in

WHERE THEY ARE PLAYING

Send advance information for this column to the **International Musician**, 39 Division St., Newark 2, New Jersey.

the Homestead Hotel, Kew Gardens, Long Island, N. Y., weekends. They feature group singing with Ray doing the solo vocals . . . The Sweet Sisters, Ruth and Angie, at the Queens Terrace, Woodside, Long Island, N. Y., and have signed an indefinite contract . . . Sy Sugar Orchestra at the Morningside Hotel, Hurleyville, N. Y., for a summer-long engagement . . . Maurice Scott and his Orchestra started their eleventh consecutive season at the Hotel Nemer son, South Fallsburg, N. Y.

NEW YORK CITY. June 4th Hal Atkinson, playing organ, piano, and accordion, took over for the vacationing Eddie Hatrak of the "Kovacs Unlimited Show" on WCBS-TV . . . Tommy Prisco opened at Maksik's Town and Country Club on June 16th . . . June 16th was also the first anniversary of Sal Yagrd's jazz trio at the Somerset Aquarium Restaurant . . . Paul Quinichette Quintet into Birdland June 18th for an extended engage-

(See page thirty-three for guide to photographs)

ment . . . Don Cornell and the DeMarco Sisters into the Paramount, June 24th . . . George Shearing into the Embers, August 3rd . . . Milt Herth Trio at the Park Sheraton Hotel on an extended engagement . . . Ray Walker playing piano at the Metropole Cafe. It is the same building where he played forty-five years ago when Billy Gallagher opened his first cafe. He claims he is the only cafe pianist who started before 1900 and is still going strong.

MIDWEST. O'Brien and Evans Duo opened at the St. Nicholas Hotel, Decatur, Ill., June 22nd, for a four-week stand . . . Bill Irwin - organist, pianist, cartoonist - appearing at the Three Crown Room in the Hotel Custer, Galesburg, Ill. . . . Norm Deigen recently at Town Lounge, Rockford, Ill. . . . Dave Bell Trio engaged for Orchid Lounge, Springfield, Ill., July 7th for an indefinite stay.

Riverboat Ramblers recently at Oasis in Muncie, Ind. . . . Lois White and Teddy Small Duo on an extended run at Hotel Elkhart, Elkhart, Ind. . . . Chuck Foster, appearing at Colonial Hotel, Rochester, Ind., for one week beginning July 13th . . . Eddie Howard into Monticello, Ind., from July 22nd to August 2nd.

Joy Cayler and her all-girl orchestra doing a series of one nighters in the Midwest . . . Ben Arden at Flame Club in Duluth, Minn., for the season . . . Scottsbluff's Terrytown, Neb., engaged Ralph Materic for August 5th and Les Brown September 2nd . . . Organist Warren Piper to play at Omaha, Neb., Community Sing series this summer . . . Dick Jurgens began two months at Elitch's, Denver, Col., July 8th. . . .

(Continued on page thirty-three)

ALONG TIN PAN ALLEY

A LITTLE LOVE	Lion	I'M SITTING ON TOP OF THE WORLD	Felst
ALL BY MYSELF	Berlin	IT JUST HAPPENED TO ME	Ward and Sears
ANNA	Hollis	JUST ANOTHER POLKA	Frank
APRIL IN PORTUGAL	Chappell	KEEP IT GAY	Williamson
BIG MAMOU	Peer	MY FLAMING HEART	Robbins
BLUE GARDENIA	Harms	NO HELP WANTED	Acuff
CALL OF THE FARAWAY HILLS	Famous	NO OTHER LOVE	Williamson
CAN'T I	Harvard	RAMONA	Lion
COQUETTE	Felst	RETURN TO PARADISE	Remick
DANCIN' WITH SOMEONE	Valando	SAY IT WITH YOUR HEART	Felst
DOWNHEARTED	Paxton	SEND MY BABY BACK TO ME	Morris
HI-LILI-HI-LO	Robbins	SIDE BY SIDE	Shapiro-Bernstein
HO HO BONG	Arbee	SOMEBODY STOLE MY GAL	Robbins
HONEY IN THE HORN	Alamo	USKA DARA	Sheridan

SUMMER IS FOR BANDS!

WHEN the heat waves come shimmering over the asphalt in millions of city streets, and the air quivers over the grass in innumerable parks, then one knows it is time for the band to strike up. Listeners may be as hot as before. Collars may be wilting and shoes pinching. The players may be sweating blood to get tones round and full, staccatos ringing and clear. But there's something about the vigor and stir of bands that rights everything, makes one forget the heat and remember instead how good it is to be able to spend the afternoon or evening listening to the sturdy and clean-cut rhythms of a fanfare, an overture or a march.

The Old and the New

Many bands that go into high gear at the beginning of the summer are new bands, freshly assembled, freshly uniformed, and freshly rehearsed. But we like to think also of the bands that have been functioning for half-centuries, even for a century and over. In this category, there comes to mind the Allentown Band of Allentown, Pennsylvania, all of 125 years old; the American Band, of Providence, Rhode Island, 123 years old; Chandler's Band, of Portland, Maine, 120 years old; the Perseverance Band (well-named!) of Lebanon, Pennsylvania, which is ninety-six years old; and the Royal Hamilton Light Infantry Band, of Hamilton, Ontario, which is eighty-seven years old.

Another type of band showing a healthy longevity is the band which is partly or wholly municipally supported. A listing of United States bands in 1950 gave sixty-eight bands actually called "Municipal Bands," with Illinois alone providing nineteen.

A third type which provides especial balm during the summer months is the industrial band. Examples of such are the Lukens Steel Band (Coatesville, Pennsylvania); the Minnesota Mining and Manufacturing Band (St. Paul, Minnesota); the New Departure Band (Bristol, Connecticut); the Shamokin Dye and Print Works Band (Pennsylvania) and the Shell Brewing Company Band (New Ulm, Minn.).

A fourth type is the band built up through the sheer drive and determination of some one leader: the Goldman Band; the Leonard Smith Band; Cavallo's Symphony Band; and a myriad of others which are led by their founders and usually named after them.

A Band of His Own

Concert bands come into existence in a variety of ways. Before us now we have data on a leader who wanted to conduct an orchestra so badly that he just organized one. Julio Modesti, of Local 6, San Francisco, in November of last year took the first step toward realizing his long-pent-up ambition of organizing a symphonic band. On and off during his life Mr. Modesti has led a band—in pit orchestras, as part of the Federal Music Project, as guest leader on tour. Between times he has kept body and soul together in non-musical jobs. Last year, in November, he got together the fifty-four-piece band of all-professional musicians for a rehearsal—a rehearsal which incidentally cost him \$600—and left him stone broke. But the rehearsal *did* show that his type of band, namely an old-time symphonic concert band, could be a success.

On March 26, 1953, he held another rehearsal. He writes us, "I have invested \$1,400 in this venture which may result in the employment of sixty musicians and in promoting interest in band music and live music in general."

So much a part of the great out-of-doors are bands, that it is sometimes forgotten, once summer comes, that they are equally popular in winter. The bands of Los Angeles alone last year gave some ninety concerts to audiences totaling more than 200,000 persons. They include a forty-five-piece symphonic band, an all-Negro concert band, a veterans' band and the widely known twenty-eight-piece Mexican Tipica Orchestra. The band concerts are co-sponsored by the city and by Local 47's allocation of the Music Performance Trust Fund of the Recording Industry.

In that instrument-manufacturing town, Elkhart, Indiana, band concerts naturally flourish the year round. At its March 22nd concert, the Elkhart Municipal Band (Ross Davis, Director), had as soloist saxophonist Sigurd Rascher, who played works written especially for him, "Introduction and Samba," and "Rumba," by Maurice Whitney, a Glens Falls, New York, high school music teacher. The entire clarinet section, led by Joseph Erskine, first clarinetist (and associate director), was featured in the round, "Three Blind Mice." Paul Lavallo's "Trumpet Polka" was performed by Ernest

in Manitowoc. In fact, he has been associated with the band for fifty-three years. "As its leader," states the *Milwaukee Sentinel*, "he's a 'natural.' He possesses the grace and poise needed to lead fifty musicians through difficult as well as popular numbers, and it seems the renditions always are flawless."

Although the Marine Band is a product of Manitowoc, it is well-known throughout Wisconsin, since it has played at numerous State fairs, at State conventions of the Elks, Eagles, United Commercial Travelers and once at a Holy Name Rally. Nationally, it has participated at American Legion and Eagle Club conventions.

During both World Wars I and II every contingent of departing draftees was escorted through town by the band to either the train or bus station.

Since its organization in 1898, the band has won numerous prizes. Director Sohrweide is particularly proud of the fact that during the Veterans of Foreign Wars State convention in Milwaukee during the summer of 1951, he was presented with that organization's Certificate of Appreciation, which was bestowed "in recognition of his many years of outstanding community service as a public-spirited American citizen."

All of the members of this Marine Band are also members of Local 195, Manitowoc.



Vincent Emanuel Concert Band, Omaha, Nebraska.

Kenaga, Willis Rand, Ed Naftzger and Francis Eckstein. The band came out big and bold in the exciting numbers, "At the Gremlin Ball," by Hill, and "His Honor," by Fillmore.

It was in Spring, too, at their May 5th concert, that the University of Louisville Concert Band blossomed forth with two premieres: "Music for Band" by Wallingford Riegger, and "Variations on a Welsh Melody" by George Perle.

Forty Years of Conducting

In Wisconsin, when anyone hears the words, "Marine Band," he immediately thinks of Emil C. Sohrweide. For Mr. Sohrweide (he is an honorary member of Local 195) is now in his fortieth year as director of the band of that name

Much of the summer band music townsfolk will hear from coast to coast will be made possible through the Music Performance Trust Fund of the Recording Industry. Four free band concerts, to take but one instance, were played in Los Angeles parks on June 21st alone, co-sponsored by the city's Bureau of Music and Local 47's allocation of the M.P.T.F. MacArthur Park had the twenty-eight-piece all-veteran Los Angeles Concert Band, led by Leo Arnaud. A twenty-eight-piece Mexican Tipica Orchestra played in Hollenbeck Park. Sycamore Grove Park had the services of Zahr Bickford's "Old-Timers" Orchestra, a group composed of old-time bandmen, all of whom are over sixty years of age. In Sunland Park, it was the forty-five-

(Continued on page thirty-five)



VINCENNES, IND. Active in the Middle West is the Bland Gayer Combo. They are all members of Local 35, Evansville. (l. to r.) H. Montgomery, J. McCullough, M. Harmond, B. Gayer, D. Swope.

TRAVELERS' GUIDE TO LIVE MUSIC



TACOMA, WASH. Bob Jansen Trio is featured at Vogel's Country House: (l. to r.) B. Jansen, G. Haner, L. Olson. Their local is 117, Tacoma.



1. MUSKEGON, MICH. Socks Sabin's Dixielanders at Gomery's Show Bar: (l. to r.) J. Geboo, S. Sabin, K. Clark, J. Lupien.



2. HOLLYWOOD, CALIF. "You Asked for It." New Orleans Jazz: (l. to r.) J. Teagarden, P. Stevens, C. Teagarden, A. Baker, N. Fatool, E. Miller, S. Wrightsman.



3. SECAUCUS, New Jersey. Appearing at Shorty Warren's Copa Club is the Tony Rotella Trio: (l. to r.) Harry, Tony, Tom.



4. PORTLAND, ORE. The Blue Notes playing in the Northeast territory: (l. to r.) J. Bianco, accordion, J. Piconti, organ.



5. KANSAS CITY, MO. Gene Hill and his Westernaires in their fourth year at Johnny Baker's Club: (l. to r.) J. Hall, B. Leonard, G. Hill, J. McGinnis, C. Johnny.



INTERNATIONAL MUSICIAN

6. BURLINGTON, IOWA. Popular band in Southeast Iowa is The Aristocrats: (l. to r.) B. Harrison, A. Gardner, J. Jackson, D. Hartman, R. Brickey, R. Riggs.

7. ISHPENING, MICH. Don-Adrian Trio at their night club there. Members are A. Beauchamp, piano; D. Beauchamp, guitar; L. Kangas, accordion and drums.

8. SALISBURY, MASS. The Jets playing an unlimited engagement at Shannons: (l. to r.) A. Tatarunis, E. Grigoli, J. Forseze, J. Fitzpatrick. They are members of Locals 372, Lawrence, and 171, Springfield.

9. ORISKANY, N. Y. The Country Club Quintet: (l. to r.) T. Tomco, C. Woglum, F. Abraham, B. Daniels, A. Lane, N. Dicks.

10. GLOUCESTER HEIGHTS, N. J. Kaminski Brothers playing at Nicholson's Tavern: (l. to r.) Jean Sliwoski, Vic Kaminski, Joe Gramick, P. Kaminski, J. Bosak. All are of Local 77, Philadelphia.

11. OTTAWA, ILL. The Trail Riders appearing in the Midwest area: (l. to r.) Archie Toole, Louis Munari, leader, Mickie Sharp, Marion Mengis, and Bob Scott.

12. CALGARY, CAN. Bruce Brisowe and his Orchestra at Lake Louise Alto where they are playing for the summer: (l. to r.) J. Webber, G. Stevensen, W. Poole, A. Thompson, S. Bercbell, and B. Brisowe.

13. JEWETT CITY, CONN. Walter Wolczak and his Orchestra at Sylvandale Grill: front row (l. to r.) E. Gerry, M. Zuryk, V. Ledger, B. Pardus; back row (l. to r.) L. Camillo, P. Lucas, W. Wolczak.

14. BOSTON, MASS. The Jack Sherman Trio are in their second year at the Brown Derby: (l. to r.) Michael Gary, sax; Jack Sherman, piano; Ed Cooper, drums.

15. HOUSTON, TEX. Buddy Brock Orchestra plays club dates in the West. Members are B. Brock, B. Herreld, J. Brevelle, B. James, B. Welborn, P. Frombaugh, L. Davis, I. Bruton, R. Suiter, J. Smith.



TECHNIQUE OF PERCUSSION



By GEORGE LAWRENCE STONE

Leonard J. Calderon, Havana, Cuba, in discussing Latin American technique, writes: "The way Cuban rhythms such as mambo, rumba (Cuban spelling), guarache, etc., are executed here in Cuba and the way they are played in the United States are entirely different. While I was working in the States as a bongó player and timbalero I was of the impression that what we did there was correct. Not until I came to play in Havana was I convinced of the difference.

"One difference is in the cow bell beat, and the fact that as a general rule the cow bell is not played by the timbales player or drummer. The cow bell is played by the bongó man. For another thing, the timbales are not used, or, rather, not considered a part of the Cuban dance band. They are exclusively used in the Orquesta Típica (typical orchestra), composed of strings and flute that play strictly the danzón, a Cuban dance not well known outside of Cuba. (You could compare it with the square dance except for the fact that the rhythm of the danzón is slower and its beat is similar to what the boys back in the States use for a rumba.)

"The two important musical groups of the popular Cuban ballroom bands are the orchestra and the conjuncto. The former consists of rhythm, saxes, brass, and singer; the latter, of two or three trumpets, rhythm and vocalists. Regardless of the group (with exception of the Orquesta Típica, mentioned above), the indispensable parts of the rhythm section are the bongó, conga drum and maracas. Maybe I should say *percussion section*

instead of *rhythm*, to do justice to the piano, bass and sometimes guitar, which are included in the rhythm section. (The Orquesta Típica uses timbales, güiro, and occasionally the conga drum.) Sometimes, in the Cuban music, the orchestra uses its drummer, in addition to the others mentioned. You see, it often must play fox-trots (hop and society style), polkas, waltzes, tangos, etc., and here the drummer is indispensable. However, he is usually a man who can double on bongó, or conga drum. The maracas are invariably played by the singer.

"The only Cuban rhythm that might call for the drum officially would be the mambo. Here the drummer would play a ride beat on the big cymbal, and fill in on orchestra breaks. In the orchestras that take on the drummer as an additional man, without his doubling on anything, the drummer *ad libs* all night long on the Cuban music, filling in with most of the effects of the brass."

Here you have it, boys, hot from Cuba, sez G. L. S. The Calderon correspondence, together with its explanatory matter and examples of current Cuban beats is most illuminating. I wish I had space to include the entire letter in this column.

A CONTROVERSIAL SUBJECT

There are, of course, many variations in Latin-American beats. Different bands are partial to different versions. So are the different percussionists who specialize in this line. I have met many of these, and each and every one has his own pet ideas as to how the respective beats should be played. This is to be expected, for, in comparison with other branches of the music profession, L.A. has, at least for us in this country, opened up a new field. How long we shall be able to avail ourselves of it is anybody's guess; but while it is here, it behooves us drummers to sharpen up our batting practice, i.e., to keep up with the times through study and practice.

Whereas the ideal method of playing percussion in this, as well as in other branches of music, is for one man to handle one instrument at a time (what happy dreaming!), in actual performance this is often impossible. Hence, we find ourselves up against the same old proposition as heretofore—that of doubling up, playing several instruments simultaneously. While this is nothing new, some of the L.A. beats, such as the mambo, call for a healthy amount of right and left-hand coordination.

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CHAPIN CALLS IT COORDINATED INDEPENDENCE

With this in view I append some elementary exercises for such co-ordination. My apologies to the piano man, whose specialized training enables him to sniff with disdain at such simple figures. But, believe it or not, they can bother the drummer who has concentrated more on the concerted action of hands (drumsticks) and feet (bass drum and hi-hat). My apologies also to the hitherto lowly cow bell for not giving due regard to its double sound here in the exercises (its low and accented sound being obtained by striking the bell at the mouth, the higher sound, by striking near the handle). The specified cow bell and bongó beats are merely suggestive, and not representative of any specific dance figure or technique. Beats may be applied to any striking surface and struck by any agency—dowl sticks, drumsticks, or in the matter of bongós, with the fingers. Preliminary practice with the drumsticks on the pad will facilitate rapid control.

Irrespective of the method of practice, the exercises are intended to encourage development of a co-ordination that will eventually permit one to sight-read and execute any version of any L.-A. beat one may encounter in actual playing.

Elementary Exercises for Co-ordination

R. on cow bell (or cymbal)
 high tone, low tone
 L. on bongos
 Bass Drum (optional)

THE WOOD-SHED

Inquiry comes from a perplexed side man who asks what is meant by *wood-shedding* and where the term originated.

This is a colloquialism for *home practice*, Junior, a small daily amount of which won't hurt you at all.

Obviously this early bit of early Americana originated in the rural districts because here is where we find the wood-shed. But this is the best I can do in the way of authentic research.

If my guess is right, wood-shedding had its start down on the farm yers and yers ago when Wilbur, the farmer's boy, sent to the mail-order house in Chicago and got himself a wondrous musical instrument.

It might have been one of those imported hand-made fiddles for \$3.95, a silver plated cornet for \$12.50, a genuine grenadilla flute with keys and everything for \$2.75, or perhaps the professional parade drum complete with rope and ears, sheepskin heads, genuine snares, sticks, sling, and instruction book, a real bargain for \$8.00, your money back if unsatisfactory.

Whatever the instrument was, it immediately became Wilbur's pride and joy and in our mind's eye we can see him immediately proceeding to delve into the intricacies of its execution.

(Continued on page thirty-four)

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Local Highlights

VISIT TO ALASKA

Local 650, Anchorage, Alaska, turned out to welcome National Executive Board Member Herman Kenin on his official visit in April. During his four-day stay he held business sessions with the board members of the local, and attended and checked the procedure of its General Meeting, which was also the meeting for the election of officers. Various items vital to the best interests of that local were satisfactorily settled to all concerned.



Local 650, Anchorage, Alaska, holds welcoming dinner for national executive board member Herman Kenin. Left to right: Mr. Kenin, Wendy Williamson, Frank Swanson (Secretary, Local 650), Larry Nelson (President, Local 650), Randy Williamson, Al Seitz (Business Agent of Local 650), and Tex Williamson.



Robert L. Sidell, President of Local 1, Cincinnati, and managing director of the Cincinnati Summer Opera Association, congratulates Patricia Raymond Miller, contralto, and Michael Crowley, baritone, co-winners of the fifth annual "Aria Auditions." These young singers are appearing in performances of the 1953 season of Summer Opera in Cincinnati, which opened June 28th, with Aida, with a stellar cast that included Herva Nelli, Ciaramae Turner, Kurt Baum, Giuseppe Valdengo and Nicola Moscona. Fausto Cleva was the conductor.

ELECTED TO CITY COUNCIL

William J. Harris, Executive Officer of the Federation, President of the State Federation of Labor of Texas, and President of Local 147, Dallas, Texas, was elected a member of the City Council of Dallas on April 7th.

We are sure that his services on the Council will be of benefit to the city and a credit to the organized musicians of the entire State of Texas.

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GREELEY GET-TOGETHER



Recently Local 396, Greeley, Colorado, enjoyed a get-together which included a banquet and dance. Among the photographs taken is the one shown above. Left to right: Vic Fleischmann, Clay Taylor, President of Local 396; Jim Stevens, Fred H. Werner, Secretary of Local 396; Ray Froid, Adolph J. Lesser, Denver Wiggins, and Joe Watkins. Another member, Bill Lundy, was absent when the photograph was taken.

DONATION TO TORNADO VICTIMS

John H. Vanston, Secretary of Local 306, Waco, writes telling of the great tornado that swept that city, leaving it almost paralyzed. In the course of the letter, he states, "It was a great pride and pleasure to have assistance offered immediately by our Federation and many locals. President Petrillo went into action at once to get information as to how badly his boys were hurt. He instructed National Executive Board Member William Harris to survey the Waco situation. Mr. Harris and I made a trip over the area and made a report to the President's office. Mr. Petrillo said we were possibly cutting the corners too close and raised the amount originally requested. This amount was placed at the disposal of this local, which, incidentally, during the emergency, has offered its services free to the Mayor and community in any capacity in which it might be of service."

Mr. Vanston closes his letter with, "Local 306 wishes to take this means of sincerely thanking the Federation and its many brothers for the splendid assistance made possible by this grant. Many members and citizens have expressed their pride in an organization such as ours that gets on the job. Thanks again and may God bless all of you!"



Aid for tornado-stricken musicians in Waco, Texas. Sammie Incardona (right) gratefully receives a check for \$1,250, for aid in rebuilding his home and shoe shop at 607 Hood Street, damaged by the May 11th tornado in that city. Standing beside Mr. Incardona are his wife and daughter. At the left are Elwood Euker, President of Local 306 and John Vanston, its secretary and business manager.

JULY, 1953

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The LaSalle Quartet: Walter Levin and Henry Meyer, violinists; Peter Kamnitzer, violinist, and Richard Kapuscinski, cellist.

CHAMBER MUSIC FILLS A NEW ROLE . . .

IN SCHOOLS, in concert halls, in barns, on stages, in lobbies, in grottoes, in ranch houses, in granges—anywhere, in fact, where there is elbow room, one hears chamber music these days. The widened scope of this type of music is due largely to its being easily portable (unlike symphony orchestras), altogether personal (unlike, say, massed choruses), and infinitely versatile. Members of a chamber group, held together by ties of propinquity (neighbors, business associates), ties of profession (teachers in the same school, members of the same orchestra), and even actual ties of blood (families

engage in it as one of their chief indoor sports) play together year in and year out, perfect themselves in the niceties of phrasing, train to absolute coordination. The result is that composers, knowing their works thus stand a better chance of being well-rehearsed and well-performed, have always directed their best efforts toward chamber groups. In our experimental age such groups, for their versatility, are doubly attractive and responsive.

In Spring and Summer chamber music groups naturally gravitate toward festivals. As an instance, in May, the Walden Quartet, founded

over fifteen years ago in Cleveland (its members were culled from the symphony orchestra in that city), made a special trip from Urbana (where they are in residence at the University of Illinois) to present two concerts at the Ojai Valley Festival in California. This group comprises four American-born and American-trained musicians: Homer Schmitt and Bernard Goodman, violins; John Garvey, viola; and Robert Swenson, cello. Earlier in the year the Walden Quartet gave a chamber music concert in connection with the Festival of Contemporary Arts at the University of Illinois when the first performance of String Quartet No. 2 by the American composer, Robert Kelly, was featured.

At the opening concert of the Aspen (Colorado) Festival, the New Music String Quartet (see photograph on page 26) was heard in Ravel's String Quartet in F major. In subsequent concerts this group played works by Hugo Wolf and Virgil Thomson. They joined William Primrose for string quintets by Mozart and Brahms, and Roman Totenberg and Brooks Smith for Chausson's Concerto for Violin, Piano and String Quartet.

Three concerts of chamber music will be presented by the Berkshire Music Center at Tanglewood, Lenox, Massachusetts, this summer, during the course of the Berkshire Festival. They will consist of a recital (July 15th) by the Baroque Trio, Fernando Valenti, harpsichord, Julius Baker, flute, Daniel Saidenberg, cello; a sonata recital (July 22nd) by Ruth Posselt, violinist, Gary Graffman, pianist; and the Hungarian Quartet (July 29th); Zoltan Szekeley, violin; Alexander Moskowsky, violin; Joseph Reilich, viola; Vilmos Palotai, cello.

The summer months will include a series of chamber music at the Baltimore Museum, the players Agi Jambor, piano; Roman Totenberg, violin, Alexandre Schneider, violin, Milton Kattims, viola, and Frank Miller, cello.

The LaSalle String Quartet performed during a three-week festival at Colorado University this July. Joseph Szigeti, always the careful judge, says of this group, "I enjoyed the finish and cohesion of the LaSalle Quartet immensely, and it is a great thing for the decentralization of chamber music that they are now in residence at the Colorado College."

The LaSalle men further live up to the aim of chamber groups by introducing new works. At their last concert of the 1952-53 season at the University of Illinois, they presented in first performance a work by the young American composer, Robert Mann, who is himself incidentally the first violinist of the Juilliard String Quartet.

The Colorado Springs campus has claimed the LaSalle players since 1949, both as members of the quartet and as members of the faculty. Since it is the school's policy to make the group easily available to other music centers for concerts, chamber music workshops and lecture re-

itals, it goes on a nation-wide tour each Spring. Particularly significant in its year-round schedule are its "clinics," presented in schools and colleges and including informal discussions of new music, the reading of works by local or student composers, demonstrations of rehearsal and instrumental techniques, and free discussions of many musical problems. High-school assembly periods are a favorite stamping ground. Any school get-together is welcomed. The idea is to reach the young whenever possible.

A typical youth-directed program was the informal concert at Franklin School held in Colorado Springs last December. When the hour arrived, some eighty-odd youngsters filed into the large room, with that mixture of half embarrassment and half expectancy that turns so quickly into either boredom or delight. They were not made to sit, blockwise, and be an "audience." Instead, they formed a circle around the four men in the center of the room, listened to them perform as they would listen to their own companions. When the music stopped, they crowded closer to ask questions ("Who won the wrestling match in the Bartok piece?" . . . "What happens when the hair of your bow breaks?" . . . "What is rosin for?"), to inspect instruments, to make friends with the players, and to compare and judge the works played. Their favorite composer on that particular program was Bartok. In the string quartet arrangement of his piano pieces, entitled *Microcosmos*, they especially liked the piece about the jack-in-the-box. When the "party" broke up, some of

the politer little girls thanked the players for the good time they had had.

The New Music String Quartet, when it plays in educational institutions, also holds these workshops. For instance, last March, when for ten days they were in residence at the University of Mississippi in the town of Oxford, they gave, besides the formal concerts, three workshop meetings. They began these workshops by explaining that they wanted to discuss the music and to defend their position that it was good music. (Bartok and Webern were included on the program). So they explained the construction of the pieces, illustrated on their instruments what a twelve-tone row is, and made clear how the composers use it. There were sessions for oldsters as well as youngsters. Both groups, if they were not wholly convinced of the high worth of modern music, at least had their perceptions sharpened and gained an awareness of modern music as an expression of their own age. Oxford, so far as the New Music Quartet could ascertain, was virgin territory for chamber music. The members of the quartet have now been accepted as members of the community and have been invited back for a ten-day visit next February.

Whether children at last being allowed into the sacred precincts of chamber music performances and finding them as enjoyable as egg-rolling contests is going to reverse the alarmingly diminishing interest in stringed instrument playing is anybody's guess. But it would seem that of the many children exposed to superlative



Right, reading from top to bottom—THE RINI STRING QUARTET. Left to right: James Rini, Dr. William Amodeo, Michael Rini and Philip Rini. THE WOODWIND PLAYERS, Baltimore Chamber Music Society. Left to right: Jerry Knop, George Silfies, Jr., Richard Goodman and Ray Still. THE SYMPHONIC WOODWINDS. Left to right: Carl Berglund, Julia Denecke, Albert Damm, Sherman Walt, Paul Binstock. THE DENVER WOODWIND TRIO. Left to right: Fredrick Baker, Carl Paarmann and William Gower.

Below, left—THE ANCIENT STRING INSTRUMENT ENSEMBLE of St. Louis, Missouri. Left to right: Shirley Boren (Dr. Frank L. Harrison is the regular harpsichordist with the group), Carl Steppi (viola da gamba), Carl Mannle (basse de viole), Walter Riediger (viola d' amour), and Jerome Rosen (pardessus de viol).

Below, right—THE NEW ART WIND QUINTET. Left to right: Andrew Lolya, Irving Neidich, Earl Chapin, Tina de Dario, and Melvin Kaplan



music played by strings, a few at least must be inoculated with a desire to play the instruments.

Wind ensembles have an especial mission nowadays, for they welcome the new and the different, in fact act as a magnet to composers, since they call forth the latter's fullest ingenuity. For instance, the New Art Wind Quintet, since its inception in 1947, has actively participated in the fostering of contemporary music, appearing for the American Composers Alliance, the International Society for Contemporary Music, the League of Composers, and other organizations devoted to the furtherance of the cause of the present-day composers. It has given numerous first performances of works by American composers. Dozens of works have been written especially for it.

This summer the quintet is in residence, both presenting concerts and teaching, at the Mary Washington College of the University of Virginia. Next season it will tour the west coast, the midwest and south, in addition to its numerous eastern seaboard engagements on leading campuses and with civic series. A clinic session will

which there are several in the United States and Canada, have also the fascination of the unusual. The American Society of Ancient Instruments of Philadelphia, currently celebrating a quarter century of progress, at its April Festival, played music written during the sixteenth, seventeenth and eighteenth centuries, besides a modern composition written for these Renaissance instruments by the Society's director, Maurice Stad. The instrumentation, intriguing as it is, should attract more composers; two pardessus de violes (five-stringed cousins of the violin), a viola da gamba (a "knee viol"), a basse de viole (larger than the cello), and a harpsichord.

The Ancient String Instruments Ensemble of St. Louis brings back into currency music for the quinton, the viola d'amore, the viola da gamba and the (old style) bass viol. The members of this group are most of them members of the St. Louis Symphony Orchestra.

Many chamber groups are formed for the simple joy (good enough by all counts!) of playing excellent music, new and old. The Rini String Quartet of Kingston, Ontario, Canada,

of opera. Chamber operas, written for a small cast and scored for a small orchestra, are being given in communities from coast to coast. As I write these lines at least a dozen of them are being rehearsed for summer performance in small playhouses, converted barns, school auditoriums—anywhere where a low platform and seating for a hundred or so listeners are available.

Composers alert to the opportunities are writing for such small groups with alacrity, and a true sense for their especial values. Successful pocket-size operas that come to mind are Lukas Foss' *The Jumping Frog*, Menotti's *The Telephone*, Alec Wilder's *Sunday Excursion*, Britten's *Albert Herring*, Kaulmann's *Parfait for Irene*, Hindemith's *Forwards and Backwards*, Charles Hamm's *The Monkey's Paw*, and Stravinsky's *The Soldier's Tale*.

Giovanni Pergolesi started this trend more than 200 years ago with his *La Serva padrona*, requiring two people in the cast and a small orchestra. Mozart turned his hand to such genre,—witness his *The Impresario*—but it has taken the present age to construct a chamber opera which is of Mozart if not by him. *Don Pedro* (or *Love Conquers All*) had its first showing in Zurich last year. Its compiler, Hans Erismann, states that all its music is derived from that composer's uncompleted opera scores, concert arias and such. If the work is, therefore, somewhat lacking in cohesion, it still does offer not only Mozart's exquisite melodies but a chance for their deft and delicate projection. As a sort of small-scale version of *Don Giovanni* or *Figaro*, it gets across the footlights more directly and intimately than is the case with the larger forms.

In America *Don Pedro* is being presented for the first time on this Continent this summer, at the Lemonade Opera Company of New York City. Having heard it ourselves, we can vouch for the fact that it is a lively, refreshing and gentle little piece of sophisticated tomfoolery. With a cast that obviously enjoys every minute of the two hours it spends singing, acting and otherwise cavorting on the platform of the little West 13th Street playhouse (seating some three hundred), with piano players Henrietta Pelta and Stanley Sonntag creating the Mozart mood, and with a scintillating translation by Joseph Longstreth, the true chamber music pattern emerges—intimate portrayal, direct communication and comprehensibility in every move, every syllable, every phrase. Sheldon Soffer, who conducts, gives each inflection, nuance and inference full play. We hear that the singers switch parts, appearing in different roles on different nights, thus showing that they appreciate another aspect of chamber music, its informality. Costumes and scenery are at a minimum. You have the feeling, that the thing could go forward just as vividly without either.

It is this ability to get over the footlights—this knack of maintaining direct contact with audiences which gives chamber music its popularity today. Coziness, intimacy, have suddenly been revealed as ultra-desirable. In this age of overnight trips to Europe, of Continent-shattering explosions, of contemplated trips to the moon, man craves a counter-balance, a desire to come into some sort of focus in a universe suffering from sudden and terrifying expansion. By very contrast he craves the intimate and the delicate—desires pleasure coming in cameo-like proportions. This he experiences in chamber music.

—H. E. S.



New Music String Quartet. Broadus Erle and Matthew Raimondi, violins, Walter Trampler, viola, and Claus Adam, violoncello.

be scheduled in each town for the benefit of band and instrumental students.

The University of Illinois boasts, besides its Walden Quartet, a Faculty Woodwind Quintet.

Symphonies as Source

Several of the large symphony orchestras have fathered woodwind or brass wind groups. The Philadelphia Woodwind Quintet is made up entirely of members of the Philadelphia Orchestra (See page 17, May, 1953, issue of *The International Musician*.) The Chicago Symphony has two off-spring units of wind instruments: the Chicago Symphony Woodwind Quintet (James Stowell, clarinet, Wilbur Simpson, bassoon, Philip Farkas, solo horn, Ralph Johnson, flute, and Robert Mayer, oboe and English horn); and the Chicago Symphony Brass Ensemble (Hugh Alan Cowden, French horn, Frank Crisafulli, trombone, Adolph S. Herseth, trumpet, Renold Schilke, trumpet, and Arnold Jacobs, tuba).

Chamber groups of ancient instruments, of

at its first public appearance on January 29th of this year, was a stimulation to listeners as well as to the players themselves. The review in the *Kingston Whig-Standard*, read, "The first public concert by the Rini String Quartet served to show those who attended that Kingston does not need to call on musicians from the bigger cities to provide a fine evening of chamber music. Despite an admission of first night jitters, this quartet of local amateurs gave the impression that they were well up to concert standards." The quartet is incidentally a family affair, since the leader, James Rini (violin), is supported by his two sons, Philip (second violin), and Michael (violin), and by his brother-in-law, Dr. William Amodeo (viola). The close integration that the group has achieved is no doubt due at least partly to this relationship. James Rini was secretary of Local 518 (Kingston) for several years and is now an Executive Board member.

Perhaps in no field has chamber music showed a more surprising resurgence than in the world

MUSIC IN RADIO CITY

If Radio City Music Hall can boast anything resembling the old-time bold-headed row, at least half of the regulars that hurry down front each day at house opening are fans of the Music Hall Symphony Orchestra. There are the ones who come for close-ups of music director Raymond Paige; others who are fascinated by woodwinds; others to watch the harpist, and, of course, the inevitable devotees of the drums. Their presence at the Music Hall reflects the interest on the part of the audiences in live music.

In this day of so much recorded and transcribed music in pictures, on radio and on TV, when a theater orchestra is usually at best a small, impermanent band, the Music Hall enjoys a real distinction in having a resident theater orchestra of symphonic proportions, one which has been a consistently popular feature on the elaborate stage bill since 1932.

The Good Old Days

The Rockefeller Center playhouse wasn't always the only stage presentation house to be the proud owner of a "symphony," as anyone born before World War I and the coming of talking pictures can recall. There were the blissful days when the late Hugo Reisenfeld and his budding associate, the then-young Erno Rapee, conducted selections from *Carmen* and the *Zampa*, *Light Cavalry*, *Morning, Noon and Night* and *Beautiful Galatea* overtures to astounded audiences at the Rivoli and Rialto theatres on Broadway, adding servings of "classical" jazz as an extra attraction. Then early in the '20's New York's Capitol theatre opened and soon Rapee went to lead the band in such ambitious things as *Ein Heldenleben*, with Eugene Ormandy as concertmaster; Julia Glass played the Tchaikovsky Piano Concerto, four times daily, long before its popular craze, and, under such impetus, American picture exhibitors became so music-conscious that soon every movie theater worthy of the name boasted its own "tull symphony orchestra." As for organs, there wasn't a picture theater that could afford marquee lights that didn't house one. Not only did neighborhood church organists begin, for almost the first time, to make a decent living with the week-day work the theatres offered, but console stars began to take top billing on the marquees.



Raymond Paige, Director of Music, Radio City Music Hall, New York.

In 1927, the old Roxy theatre, going them all one better in spectacle and elegance, opened its doors, with Rapee on the podium and a featured orchestra in the pit, still presenting the best in live symphonic music not only as part of the show but, for a period, for the well-attended Sunday morning concerts in the theater.

Meanwhile, Rockefeller Center towers began rising. When on December 27, 1932, Radio City Music Hall played to its first audience, the Music Hall Symphony Orchestra began its impressive history. With Rapee in musical charge, music continued as a leading feature on the spectacular programs.

Music of High Standard

This has gone on now, day in, day out, uninterruptedly for twenty-one years. While other theater orchestras from coast to coast have disappeared, the Music Hall continues its orchestral policy, not alone because of prestige, but because the orchestra is for the hundreds of thousands of its patrons as much of an attraction as the Rockettes. For more than two decades the Music Hall has been holding the banner aloft for live symphonic music in the popular entertainment fields, and doing so for audiences totalling more than seven million persons annually. Standard overtures, opera selections, ballet music, operetta medleys have been the usual fare when the orchestra takes over the beginning of each performance. Most frequently represented composers on the programs

have been Tchaikovsky, Rimsky-Korsakoff, Chopin, Gershwin, though Beethoven, Rachmaninoff, Wagner, Ravel, Shostakovich, Respighi, Khachaturian and modern American composers have come in for their fair share.

On the death of Rapee, Charles Previn, of Hollywood, and Alexander Smallens did Music Hall podium honors, to be followed in 1950 by Raymond Paige, who has brought further distinction and vitality to Music Hall music.

Arrangements in Vogue

With Leon Zawisza and John Dosso as associate conductors, David Perrie as librarian and Robert Swan, tympanist, as contractor, Mr. Paige has maintained a vigorous ensemble, still devoted to the excellent type of music associated with the big theatre. In addition to standard repertoire for overtures, the music director frequently introduces elaborate arrangements of the works of opera and symphonic composers which he and staff composer-arrangers Rayburn Wright and Kenyon Hopkins prepare, musical features which have proved popular with audiences in the 6,200-seat playhouse.

Versatility a "Must"

With Rockettes, ballet, chorus, and guest artists to accompany in the show, the personnel of the orchestra has always had to possess marked orchestral versatility, be able to play swing with the same conviction and skill as symphony—an attribute which many large, purely symphonic organizations do not claim.

But whatever Music Hall fans come to hear, audience interest in the orchestra, when it rises from the pit on its seventy-foot hydraulic elevator or travels over the world's largest stage aboard its eleven-ton, electrically driven bandwagon with its burden of orchestra men and conductor all at work, is ever keen. People, it would seem, want more than music just issuing from a box in their living room. What's more, there seems to be an increasing interest on the part of the public in seeing how music is made and how orchestral instruments look. So the Music Hall Symphony Orchestra continues to thrive, both an audible and visual attraction for seven million persons annually. In the opinion of Paige and according to Music Hall records, live music is good show business.



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Views and Reviews

By SOL BABITZ



CORELLI IN THE 20TH CENTURY

The year 1953 marks the 300th anniversary of Corelli's birth, and it is being duly celebrated with performances of his music in concerts and on recordings. Because Corelli, like many another Baroque composer, has been hitherto unduly neglected, these performances are a source of satisfaction. But we must not permit this satisfaction to blind us to the fact that the music is being performed not in the old style but in a distorted modern manner which makes the music sound so dry and uninteresting that a lush modern tone is needed for compensation.

As a matter of fact, it is this distorted modern performance of Corelli and his contemporaries which is directly responsible for the neglect of this music in modern times. Those who are sincere in their desire to do homage to Corelli on his 300th anniversary could best do so by resolving not to perform his music in public until they have studied early performance practice in private.

The audiences and music critics, knowing even less about early music than the performers, appear to be satisfied with the distorted performances. So there is little commercial incentive to try for authentic performances. However, the vast new interest which authentic performance could arouse is still an unknown factor, and the possibilities are worth investigating. No matter how pleased the critics seem to be with the distorted performances, there is something definitely wrong when giants like Corelli and Handel must take a back seat to minor composers of the nineteenth century who have the advantage of being authentically performed.

What Is Wrong With Modern Performances of Early Music

According to early instruction books on performance, there are so many things wrong with most modern performances that merely to list them would require more space than this column permits. I shall discuss here only one important factor—ornamental improvisation.

Most Baroque music and particularly Italian music of the period was notated by the composer in a sketchy outline form in order to allow the performer enough leeway to fill out the harmony, add ornaments and florid passages. This fact is not some newly discovered secret of early performance—it has been generally known to everyone who has taken a music history course or read anything about early music. Yet despite the general awareness of this fact, people continue to perform the music of Corelli and others exactly "as written" without adding any kind of ornaments or making any effort to discover which kind should be added.

Our educational institutions are partly to blame for this state of affairs. The teacher of the music history course teaches that Baroque music was ornamented, and the teacher of instrumental performance teaches *not* to ornament the music; the net result is that the student acquires credit for two courses which negate each other and result in an educational zero. A closer collaboration between the two courses is still in the distant future. The present problem is a closer collaboration between the two halves of the individual who on the one hand *knows* that the music should be ornamented and on the other does not permit this knowledge to influence the wrong performance learned since childhood. This Jekyll and Hyde conflict is the psychological barrier which prevents the average honest musician from doing what he knows is right.

What Is to Be Done?

Two obstacles must be overcome before the musician will *want* to improvise ornaments. First, the modern idea that changing and adding to the notes of a composition are sacrilege must be abandoned; he must realize that *there are compositions in which the composer's intentions are being distorted when the music is played as notated.* The modern prejudice against improvisation must be recognized as a passing aberration in the history of music. Second, the feeling that improvisation is

now a lost art and that we have no way of divining what kind of ornaments were once used must be overcome.

Both of these psychological barriers can be surmounted when the performer decides to study early compositions which exist in both ornamented and unornamented versions. We are fortunate in possessing the first six of Corelli's violin sonatas in the simple skeleton and ornamented versions. By comparing the two versions in the Brahms-Chrylander edition it is possible to gain an understanding of why the ornamentation was necessary and how it was done. After playing the two versions of the opening of the Adagio of Corelli's Fourth Sonata



one begins to understand the vital role that appoggiaturas, trills, passing notes and such played in making the music more exciting for the listener than the mere skeleton would be.

J. S. Bach, who like his contemporaries wrote skeleton outlines to be ornamented (and who was no mean decorator of the works of others), sometimes wrote out ornamented versions similar to Corelli's second line (above). A good exercise in studying ornamentation is to take one of Bach's ornamented versions and remove the decorations, leaving a "possible skeleton" as shown here:



(The ornamented version is from the A minor solo violin sonata). Those modern musicians who prefer the "pure and simple" unornamented versions of Corelli should for stylistic consistency play the simple skeleton above rather than the overdecorated Bach version.

The following Adagio skeleton from Corelli's fifth sonata has three ornamented versions, one by Corelli, one by Doubourg (Handel's violinist), and one by Sol Babitz. I shall not tell the reader who wrote which version, but shall leave him the almost impossible task of telling them apart. This example will, I hope, inspire some to improvise versions of their own.



In Corelli's day performers improved not only the slow but also the fast movements; the decorations which Geminiani added to Corelli's eighth sonata provide a very valuable guide in this field.

Let us hope that 1953 will mark the year in which Corelli receives not only honors, but also justice at the hands of the performer.

CHAMBER MUSIC IN SCHOOLS

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A DISCUSSION OF TONE QUALITY

To travel is the lot of almost all modern musicians. To pass those hours spent in transit there is the traditional and inevitable turn to a session of shop talk. Whether it is a dance orchestra, a college concert band, a symphony or a chamber group, sooner or later the subject of "tone" becomes the center of a discussion—even if only after all possibilities of "girls, gags, and bop jokes" have been exhausted. And so it was on a recent symphony tour. Several members of the brass section of the Minneapolis orchestra passed endless miles in cool debate. Quite a variety of viewpoints were advanced because the men bring to the orchestra a cosmopolitan wealth of training and playing experience that is gathered from all parts of this country and Europe. It seemed that this was just the kind of stimulating discussion many of you readers would like "to dig." In lieu of your chance to eavesdrop, then, I would like to act as your reporter and present a resume of some of the discussion. Perhaps when you are next "on tour" you can start a similar friendly exchange of various ideas on "tone."

Any careful listener to practically any discussion of music in general (or any of its singular components) soon discovers quite opposite theories being expounded, explained, and exasperatingly defended. Who, then, is right? In a field so dominated by intangible, immeasurable factors such as music, it is only sensible to avoid thinking in terms of "right and wrong" and come to prefer the "personal taste or preference" point of view. This must, then, automatically acknowledge the distinct possibility of merit in the other fellow's viewpoint even though it be an opposite one. So, even in a discussion of symphonic brass tone by symphony brass men themselves, there will be disagreement and opposition; but there will be something to learn from each and every idea. All ideas will contain elements of merit that will aid you in advancing your own understanding of the subject of tone.

In an effort at starting from "the middle" and thus avoiding any extreme opinion let us consider the suggestion of starting at a convenient neutral point that embraces a *scientific* as well as musical concept. A physicist classifies sound as "ordered" or "unordered." In our language this means "music" or "noise." Isn't it logical then to coin a definition of a "good tone" as *one that is free from noise*? Is there a better, more objective, unbiased answer consistent with the philosophy that there are many good tones, not just one? Some are large, some small; some are loud, some are subdued. And in the large diversified world of music there is a proper place for each and every good tone, just as in a large world there is a place for every man of any color, race, or creed.

THE BEGINNING OF TONE QUALITY AWARENESS

When players reminisce it comes to light that tone quality is seldom one of the first phases of musical development to come to the average musician's attention. Most players are undoubtedly attracted first to playing the spots and getting through the part. The tone that comes out is an afterthought, if a thought at all. The average trumpeter worries more about lip problems, high notes, and endurance. And why not? These are usually the first (and only) demands to be asked—in school—on first little jobbing dates. But all this changes as soon as any trumpeter seeking advancement starts to study and practice with an exacting teacher. Such a teacher advances the concept that knowing the notes is now taken for granted, and so is "technique." (And if you haven't got this yet, get going on the extra hours of work necessary to pick it up!) Now is the time to give your attention to *the sound* that is coming out of your bell.

Thus many players' first acquaintance with a good tone is the hearing of the teacher's tone. This gives an advantage to the pupils who have the good fortune to be near a teacher who can—and will—demonstrate a characteristic cultivated trumpet tone. It also gives support to the idea

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that the most direct route to the improvement of a student's tone is *via his ear*. No grouping of words, no matter how clever, can substitute for or supersede the direct effectiveness of the teacher's demonstrations for his pupils. It was the opinion of the men in the discussion I am reporting that a mature conception of brass tone is seldom a happen-so, a natural gift. Rather, it is an *acquired accomplishment*, one acquired by much practice under the guidance and observation of some teacher who usually has himself gone through a similar long and devoted process of development.

SYMPHONY TONE

Most brass players in symphonies work for a large tone for this is what is usually expected and demanded of them. Their conception of good tone includes attention to clarity, warmth and expression. If you are attracted to this type of tone you can best learn it by studying with someone who plays with such a tone. A little investigation and listening will lead you to the proper party. The full-bodied sound required to balance and blend with other developed players is acquired only through long and careful practice. The "self-taught" tone is seldom full enough to be accepted in symphonic type organizations. Self-taught musicians usually excel in some other phase of musicianship such as improvising, rather than tone quality.

So for those who are interested in developing a more solid trumpet tone an advisable program would be: first, listen to as many top flight legitimate performers as possible and from their sound select one (or a composite of several) as a model to strive for; second, find a nearby good teacher who is also a good player and who can demonstrate a similar sound to you at your lessons, so that you can hear good tone close at hand and regularly; third, be prepared to do plenty of slow careful practice combined with plenty of careful thought, analysis, and *listening* before you expect improvement and advancement. For the symphonic type of tone is not developed in a day or two. There is no quick, magic formula that you can buy for a few bucks. Those who have tone worked hard to get it, but most of them are glad to help serious players gain the same accomplishment.

An objective view toward tone must also recognize the fact that there is not just one good tone. Besides your tone, your teacher's, and your best friend's, there are still a few other "good tones." A little listening will reveal the fact that there are dozens of good trumpet sounds, each discernible as being different, yet all of them musically interesting. This is especially in evidence in the commercial or popular field. It is not logical that all players should wish to develop a "symphonic tone." Some will prefer a tone that is "smaller" or "hotter"; some will prefer to develop a stylized, very personal tone like James or Spivak. Among the many kinds of dance bands, there is a place for almost any type of half decent tone. Even an "unusual tone" may be just the thing for solo work, and the entire style of a band could be built around this sound. There would be less leeway in the type of sound that would make for good *lead trumpet* work and good blend of the section's ensemble, but even here there are more types of tone accepted than there are in the legitimate field. Again it is up to the individual player to listen and to choose a certain sound to use as a model, or else one can be brave and develop his "natural tone" and then see in what type of organizations it will be accepted as being an asset.

EVALUATING TONE

An open-minded discussion on tone brings out most of the points already mentioned. It is time for some words of caution. With too many players the enthusiasm for one type of tone deafens their ears to the virtues of other tones. And the players who work in only one specialized field of music often show only ignorance and lack of acquaintance with the requisites of other jobs if they belittle the tonal efforts of "those who do not sound as we do." All musicians consciously or unconsciously evaluate the sounds they hear. It is a natural practice of the listening ear and mind. However, the most worthy evaluations are those that attempt to determine whether the *sound fits the job* being played. This eliminates the tragic narrowness of judging tone by any one group of players', teachers', or conductors' ideas on good trumpet sound.

Learning, listening, evaluating and analyzing tone leads again to no simple answers or solutions, no iron-clad conclusions. On the contrary, experience shows that there are subtle differences between the ideal tone for solo work and the ideal tone for leading heavy ensemble passages.

Tones seldom sound the same from close up and far away. Which aspect are you most interested in—your sound's impression on those sitting with you, or those listening from out front? When you evaluate another player's sound do you do so after listening to it from up close, and then from a distance, and then perhaps from records also? Have

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you discovered that a player will sound somewhat different as you move around and listen from different points? The next time you attend a rehearsal in a large hall as a non-performer, go around to different parts of the stage or auditorium and hear how the quality of tone that reaches your ear is always slightly different, and how the "acoustics" of any particular situation *must be* a considered part of your evaluation of any sound or any performer.

Many ambitious players are in localities where their main musical inspiration and guide comes from listening to records. High fidelity radio, records, and TV have erased the former "isolated areas." Today anyone, anywhere can hear good examples of good playing. One subtle point must be mentioned, however. Close listening and comparison will eventually lead you to the discovery that many performers do not sound the same on records as they do in person. Some types of tone suffer—and some seem enhanced by the recording process.

CHANGING CONCEPTS

The conscientious player, no matter what field he is in, always strives to grow and improve by listening to his work on records, and listening to the evaluation of his work as heard through the ears of other trained listeners. Thus he can probably trace for you a conception of tone that is always slightly changing—improving—progressing toward a basic sound that combines as many as possible of the different virtues discovered. The trumpet artist practices diligently to control his tone and produce it reliably and consistently from day to day; he then adds to this the control and flexibility that allows the altering of the tone to enhance specific passages or compositions. The unfortunate player who is saturated with self-satisfaction is quite removed from the scene of growth, flexibility, or artistry, for he has ceased to *listen*—both to himself and to others.

Another aspect of flexibility distinguishes the sensitive performer. Just when he has developed what *he considers* a "good tone" he gets a job in a section where all the other players have a different sound from his. Perhaps he first figures he is the only "informed one"; all the rest of these guys are "squares"; but eventually they might see things my way; they can be changed. Hmmm. Later dawns the more realistic light—a *bending* of personal ideas to effect a *blending* of the section. The value of such a flexible mind, a flexible lip, and a flexible conception of tone as a professional asset is easily apparent. It is so much easier (and so much more rewarding) to change one's tone to fit the band than to try to change the band to fit one's tone.

The player in pursuit of a good tone can sense several different approaches, and the choice is up to him. The pursuit of a legitimate tone leads to a field where only moderate deviations from a certain solid, powerful tone are accepted. But I believe this is the tone that has the most all-round possibilities. For besides legitimate work, I believe there are more commercial leaders looking for players with a background of legitimate tone than there are contractors looking for specialists in "commercial tone." It is a part truth that on careful listening no two players sound *exactly* alike, and all have a certain distinctive sound similar to their own distinctive handwriting. Closer analysis will reveal that such differences are not just in tone but in a composite of that plus vibrato, phrasing, style, etc. It still remains a fact that a player with a good open ear and a willing hand can with sufficient practice grow beyond the confines of his original tone and closely imitate a better tone of his choice.

TONE VERSUS INTONATION

It seems to me that tone quality is the first thought of most symphonic players. It would constitute the first and most important chapter in their book. Personally, I would vote with the minority who feel that just as most first chapters in a good book are preceded by a "table of contents" that guides the order of the whole volume, so should the mastery of *intonation* both precede the study of tone and rule the further order and development of the "book on musicianship." Nothing is more disappointing than to hear the thrilling chords that result from the careful blend of several players' notes all rendered "to nothing" by the intrusion of a "beautiful tone"—a quarter step flat; or to hear a passage that justifies the serious (not joking) comment, "I could hear your beautiful tone above the whole band—about a half step."

But let us leave the complex problem of intonation to a later date and return to those who are interested in approaching a type of sound other than the one they now produce. Further articles in this series will analyze ten or more factors that influence tone quality. Just as a good mechanic checks ten or more parts of the motor in your car when he tunes it up for smoother performance, so should the trumpeter consider many factors—both singly, and in interrelationship—when he sets out in pursuit of a smoother tone.

Where They Are Playing

(Continued from page sixteen)

June 15th was the sixteenth month of Dick Woodrow's run at Ted's Night Club in Muskegon, Mich. . . . Pee Wee Hunt at Crest Lounge, Detroit, Mich., for four weeks ending July 26th when he will go to Colonial Hotel, Rochester, Ind. . . . The Monotones into Argonaut, Houghton Lake, Mich., for the entire summer.

Betty Branck, Hammond organist, recently opened at the Retlaw Hotel, Fond Du Lac, Wis., for an indefinite stay. Her specialty is Latin-American music . . . The Tiny Skaggs Trio opened June 16th at the Eau Claire Hotel, Eau Claire, Wis., for the summer . . . Rey Mambo Combo featuring Lynita Stevens, at the Nippersink Manor Resort, Genoa City, Wis., May 29th through September 7th . . . Buddy Laine and his Whispering Music of Tomorrow opened July 2nd for a four-week repeat engagement at the Delavan Gardens Ballroom, Lake Delavan, Wis. . . . Tom Reed opened Dutch Mill at Lake Delavan, Wis., July 10th for nine days. He then moves to Chicago on July 22nd for four weeks at the O'Henry.

CHICAGO. Johnny Lane and his Dixeland Band opened June 2nd at the Normandy Theatre Restaurant and Lounge for an indefinite period . . . Liberace appears at the Marine Dining Room of the Edgewater Beach Hotel . . . Russ Carlyle at the Trianon for six weeks beginning July 7th, followed by Henry Brandon for five weeks . . . Wayne Muir recently completed his first year at the Congress Hotel Glass Hat and is still there . . . Paul Neighbors into Aragon Ballroom July 21st until August 16th.

SOUTH. Bill Stanton and the Gentlemen of Note are now touring the South playing army camps, hospitals, and country clubs. The unit has just completed a tour of the Northwest . . . Nat Bader, piano and accordion man, currently doing a three-month stint at the Willard Room of the Willard Hotel, Washington, D. C. . . . Lil and Pres Trahan, vocal-piano duo, are in their sixth month at Club 72, Valparaiso, Florida. This is their second trip there. . . . Shep Fields into Claridge Hotel, Memphis, Tenn., for two weeks on August 22nd . . . George Rank into the

Iroquois Gardens, Louisville, Ky., for two weeks in July.

WEST. Jimmie Whetmore and his Orchestra recently did nineteen one nighters in Oregon, Washington and Idaho in twenty-seven days . . . June 1st began Jack Ross' ninth straight year in the Cirque Room of the Fairmont Hotel, San Francisco, Calif. . . . Frank Judnick with Mischa Novy in the Palace Hotel in San Francisco until September 27th. This is his third season there.

Pianist Don Pietro appearing at the Gilded Cage in Phoenix, Ariz. . . . Bill Peck Trio into Club Vegas, Dallas, Tex., for an indefinite stay . . . Johnnie Bachemin dated for the Colony Club, Dallas, July 14th . . . Willie Shore also set for the Colony Club, September 18th . . . Teddy Phillips begins one week at Sheppard Air Force Base, Tex., July 15th. Hammond organist Bill Kitts entertaining nightly at the Embassy Lounge, Denver, Col. . . . The Bell Tones opened at Jackson Hole, Wyo., July 8th . . . Starting July 13th, Bill Devro in Eugene, Ore., for two weeks . . . Spike Jones opened at the Flamingo in Las Vegas, Nev., June 25th for four weeks . . . Russ Carlyle at Cal-Neva, Lake Tahoe, Nev., July 24th to August 5th.

ALL OVER. Henry Jerome Orchestra on tour since leaving the Edison Hotel, N. Y., after a lengthy stay . . . Red Allen Jazz Orchestra recently in Bermuda for a week's vacation tour at the invitation of the Musicians and local businessmen of Hamilton, Bermuda . . . The Paul Bley Trio at the Manor House, St. Agathe, Quebec, Canada, until October.

Photographs on page 16.

Sperie Karas and his Modern String Ensemble played a return engagement at Birdland, N. Y., the middle of May.


Jack Collins at Seashell Music Bar, Atlantic City, N. J.

Beth Lee, Hammond organist, recently celebrated her second anniversary playing at the Hotel Van Curler, Schenectady, N. Y.

Ralph Proctor and his Society Orchestra playing at the Officer's Club, Little Creek, Va.

Joe Ricardel brought in his society orchestra to the Carlton Hotel, Washington, D. C. for a summer engagement.

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Technique of Percussion

(Continued from page twenty-one)

A few days of his sad but persistent efforts toward carving out a musical future and—can't you guess? Can't you hear his paw telling him: "Wilbur, the noise of that pesky thing is driving your maw mad. You'll have to take it out to the wood-shed and practice it there where she can't hear it."

HEAVY STICKS VERSUS LIGHT

The difference between handling heavy drumsticks (often called *war clubs*) for pad practice and lighter ones (*toothpicks*) on the drum is a source of discomfort to many elementary students who wonder if they wouldn't be better off using one pair of sticks for all purposes.

There is indeed a difference between *touch on the pad* with war clubs and *touch on the drum* with toothpicks, which comes as a shock to the beginner going from pad to drum for the first time.

Actually, however, the discomfort of changing from one stick to another disappears as practice continues and playing muscles become accustomed to the shifting.

I know there are some professionals who prefer a single weight of stick for all purposes, but the average drummer who visits the Stone Studio and displays his wares picks up the first pair of sticks he sees (the war clubs at the pad—the toothpicks at the drum set) and proceeds to go to it.

CHATTER

A couple of skin thumpers from the 579th A. F. Band, stationed at Newburgh, N. Y., dropped in recently—Fred Malizia and Bob Miller.

Some programs this outfit is playing, under the leadership of C.W.O. Elmer Reade: *At the Circus* by Stravinsky, for instance, and *Schubert's Unfinished Symphony* which, I'll say, are no mean numbers for any band, service or otherwise.

MORE CHATTER

Thanks to Al Derrick, currently with the Paterson, N. J., Philharmonic, for the copy of his drum solo *Beat and Rebeat*—a smart and modern number. Al's use of the expression "Easy Does It," in describing relaxation in drumming, certainly rings a bell. I haven't heard it in years. In its own way, this little *bon mot* is a lesson in itself.

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Emil Sohrweide

Summer is for Bands!

(Continued from page seventeen)

piece Los Angeles Symphonic Band, led by Arthur Babich.

Sometimes bands are personally sponsored—as, for instance, The Goldman Band in its series of Guggenheim Memorial Concerts, which are an annual gift to the people of the City of New York in memory of Daniel and Florence Guggenheim. The 2,000th concert of the series took place in Central Park of that city on June 22nd. For this event several prominent composers appeared to conduct their own works: Aaron Copland, Percy Grainger, Morton Gould and Vincent Persichetti. The program, in fact, consisted entirely of original band music, most of which had been first featured by The Goldman Band.

These concerts are now in their thirty-sixth year. From the very start they have been given without cost to the City of New York or to the taxpayer, and have, moreover, been free to the public. Huge crowds attend every concert, and even more hear them over the radio. Edwin Franko Goldman has directed the band from the very start, in fact, has never missed a concert.

The Guggenheim Memorial Concerts will again this summer total fifty programs by the Goldman Band, with the season continuing until August 16th, six concerts each week.

In Detroit, the Belle Isle Concert Band, directed by Leonard Smith, will come not far under this figure, since it is presenting forty-five concerts during the summer season. Different programs, moreover, are played each night—quite a record of versatility!

The Denver Municipal Band presents six concerts per week, in a summer season of six weeks, these conducted by Henry Everett Sachs, who, with the exception of a four-year interim, has conducted the band for twenty-seven consecutive years. Especially appealing are the surroundings. The band is located at the edge of a large lake. In the center and to the rear of the bandstand is an electric fountain which plays during the concert. The music of the band is carried across the lake to cars parked completely around its edge. The average attendance is from five to eight thousand per concert.

Baltimore maintains four concert bands, each consisting of thirty-five professional musicians. During the summer season they present a total

of 130 free concerts, in the parks and in various locations throughout the city of Baltimore.

A band which offers especial encouragement to composers is the University of Louisville Concert Band, under the direction of Ernest E. Lyon. At a recent concert in that Kentucky town, Wallingford Riegger conducted the band in the first performance of his Music for Band—an atonal prelude and fugue. Another premiere heard on the same program and also composer-conducted, was *Variations on a Welsh Melody* by George Perle.

"The only musical organization in the world which plays two free concerts daily throughout the year," is the boast of the Long Beach Municipal Band. Its leader, Eugene La Barre, who took over its leadership in 1950, writes enthusiastically about methods of obtaining balance and intonation, an endeavor in which he has been particularly successful. Advance programs for the summer show a goodly listing of American composers—Bennett, Babich, Gould, Romberg, Kern, Sousa, Goldman, Buys.

So concert bands carry out their three-fold purpose—to encourage creative effort, to give employment during otherwise barren summer months, and to provide enjoyment to out-of-door as well as indoor listeners. *The International Musician* will shortly present a special article on municipal music, an article centering largely on city support of bands. It would be hard to find a more worthy outlet for municipal sponsorship than this form of music—which benefits all people, irrespective of category or class, in the true spirit of democracy.

CORRECTION The Dow Symphony Orchestra's home is in Midland, and not in Bay City, as stated in the article, "Music in Michigan," in the January issue.

Symphony and Opera

(Continued from page nine)

Symphony next season will be Arthur Fiedler, Milton Katims, Eugene Fuerter, Dimitri Mitropoulos, Paul Strauss, Boris Sirpo, Fabien Sevitzky and Igor Stravinsky . . . Arturo Toscanini has accepted an invitation to return to the podium of the NBC Symphony Orchestra for its 1953-54 season. This will be the sixteenth complete season there for the eighty-six-year-old conductor . . . Instrumental soloists next season with the Little Orchestra Society (Thomas Scherman, conductor) will be Claudio Arrau and Erica Morini . . . Writes Ann Barker Plummer, Manager, the Baton Rouge Symphony Society, "I have heard the argument that without 'names' a community orchestra cannot sell season memberships. In our case this is not true, for five out of the six evening concerts of our 1953-54 season will feature local artists, yet to date we have sold 300 more tickets than last season. The Children's Concerts of the Philadelphia Orchestra next year will be conducted by five maestros who have been particularly successful in the field of young people's concerts: Franz Allers, Samuel Antek, Anshel Brusilow, Arthur Cohn and William R. Smith . . . Dr. Fabien Sevitzky, conductor of the Indianapolis Symphony, has announced the signing of the outstanding Austrian violinist, Eric Rosenblith, as the concert master of that orchestra . . . Two major attractions announced for the coming season by the Erie Philharmonic, under Fritz Mahler, are *Madame Butterfly* in concert form and the appearance of the Jose Limon dancers (presenting *Malinche* and *The Moor's Pavanne*) with the orchestra. The engagement of this company is of special interest to Erie audiences since the leading lady, Pauline Koner, is, in private life, Mrs. Mahler.



When the doctor informed Dwight Brown, President of Local 599, Greenville, Ohio, that his marching days were over, he promptly built this novel band chariot, and now is the hit of every parade. Just shows that you can't keep a good man down.

BOOK NOTES

Maurice Ravel, a Biography by Victor Seroff, 309 pages. Henry Holt and Company, \$3.75.

A skillful use of sparse materials (relatives of Ravel were apparently less than cooperative in the preparation of this volume), a thorough knowledge of the background that produced the composer, musical acumen of a high order and a sense of human values are the equipment the author has brought to the writing of this book. If the volume turns out to be a portrait not so much of the composer as of the group, the society, the age in which he had his being, this is not to belittle the work. For so explicit, so sensitive is the portrayal of this background that Ravel himself appears in it as a natural phenomenon, understandable, inevitable — a creature who would have had to be invented in duplicate had he himself not emerged.

We read the book piecemeal, leaving to the end the triumphant portion concerned with his tour of America and his composing of *Bolero*.



Maurice Ravel

We are glad we reversed the normal order. For in this way the best of Ravel remains with us, beyond all the sad chaos of his death—the man himself, compact and scintillating as a gem, superficial perhaps (he would himself have said so) yet so thoroughly and consistently superficial that his outlines bespeak greatness, as all true consistency must.

Lexicon of Musical Inveective, by Nicholas Slonimsky. Critical Assaults on Composers Since Beethoven's Time. 298 pages. Coleman-Ross Company, Inc. \$6.00.

When the reader gets over his surprise at anyone going to such pains to release these little vipers of malice from under the weight of the past, one begins to enjoy all the fuss and fury generated. Moreover, by making evident the fallibility of criticism, the book serves to point up the creative process itself. We recommend it especially to sensitive composers.

National Anthems, by Paul Nettl, 226 pages; Storm Publishers, Inc. \$3.50.

In this book is contained much more than descriptions of national anthems. It stresses the attraction of such songs, their effectiveness in stimulating love of country, the circumstances surrounding their writing and acceptance, their tendency to reveal national characteristics. It thus is of especial value to anyone who wishes to know the why of the songs he sings.

The Singer's Glossary, by Victor Alexander Fields. 70 pages. The Boston Music Company. 75 cents.

Tessitura, thorax, solar plexus, sinus, sibilant, nodes, naves, melisma, hyoid bone, filar-di-voce, buccal and adæct may be Greek to instrumentalists, but they are everyday terms to singers. The more need for members of this latter group to get the exact meanings of the 450 vocal terms here defined. They are given the simplest possible definitions consistent with scientific accuracy.

A wheel chair, a wedding gown, AUCION teaspoons, a saw, a lot in Florida, a fire extinguisher, diaper service, bricks (2,000) and a couch were some of the articles donated by business houses last month and put up for auction in a move (successful!) to raise \$4,000 for the Charleston (West Virginia) Symphony. When the tub thumpers wound up the procedure, Chairman John T. Gelder and the Women's Committee of the Orchestra were happy in the realization that the orchestra was out of the red for another season at least.

they are afraid to make an open and vicious assault on labor and the New Deal laws such as they did after the 1946 reactionary victory. They have the votes on Capitol Hill to outlaw unions altogether if they wanted to use them. However, they remember what happened in 1948, when the voters rose up from coast to coast and delivered the reactionaries their worst defeat in a decade.

The backward-thinking coalition now dominating Congress is waiting . . . and we must wait . . . until after the next election. If they win, then you can expect the worst. Social security may be scrapped for the old-fashioned county charity system, enforcement of wage-hour laws will be a thing of the past and Taft-Hartley will be tightened up. Our present strong contracts may very well be nullified overnight by new legislation.

Women. MUSICIANS



FOR THE ARMED FORCES

FOR a limited time there are openings for women in the "United States Women in the Air Force Band." Women musicians may now be enlisted for the specific purpose of becoming bandswomen. They will, moreover, receive written assurance that they will be assigned to the U. S. WAF Band immediately on completion of the indoctrination training given to all incoming WAF personnel. Here are a few answers to questions those enlisting may wish to have:

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Be a high school graduate.

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Be unmarried, unless you have had previous military service.

Be in good health.

Have no dependents under eighteen years of age.

Pass the Armed Forces qualification test.

But, if we can hold our own in the Senate and improve our position in the House, none of these things will happen to us. We may have to wait until after the 1956 election to see any real progress, but the way things are going now in Washington, holding our own will be a great accomplishment.

Our friends will be up against the usual vicious well-financed opposition in 1954. They need our help. They deserve our help. Political action on behalf of our friends is a trade union responsibility as well as our own individual responsibility.

It is up to each of us to contribute one dollar to join LLPE in 1953 so that we will have enough in our campaign treasury to give real help to our friends in the early spring primaries. Next year will be too late. Give one dollar now through your local union LLPE committee.

INTERNATIONAL MUSICIAN

Taft - Hartley Stalemate

(Continued from page seven)

Humphrey of Minnesota. One Republican member candidly disclosed their motive when he said the Humphrey Subcommittee "worked more on propaganda than on legislation. It took the side of labor unions in the steel and railroad controversies of last year, and was active in turning up alleged faults of the Taft-Hartley law."

The word around Washington is that no action can be expected on Taft-Hartley . . . or any other issue important to the working people . . . until after the next election. The reactionaries have quit worrying about the White House campaign promises; at the same time

Official Business compiled to date

WANTED TO LOCATE

Robert K. Jett, formerly with Radio Station WBEX, Chillicothe, Ohio, and Smoky Holt's Rambling Mountaineers.

Janie Laramie, former member of Local 210, Fresno, Calif.

Claire LeDuc, former member of Local 289, Dubuque, Iowa.

Gerald Mickelson, member of Local 567, Albert Lea, Minn.

Paul Robinson, member of Local 77, Philadelphia, Pa.

Anyone having information regarding the above is requested to contact Leo Cluesmann, Secretary, A. F. of M., 229 Mt. Pleasant Ave., Newark 4, N. J.

WANTED

Information regarding Louis Muschell, 51 Lipton Place, Torrington, Connecticut, a member of Local 514, Torrington. Mr. Muschell was transferred from Local 514 to Local 161, Washington, D. C., about January, 1953. Since then he has been lost track of. He is a pianist, and thirty years of age. This information is requested by Victor Muschell, his brother, West Pearl Road, Torrington, Connecticut.

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The following are in default of payment to members of the American Federation of Musicians, either severally or jointly:

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Bob Revel's Coral Club, and Bob Revel, Augusta, Ga., \$300.00.

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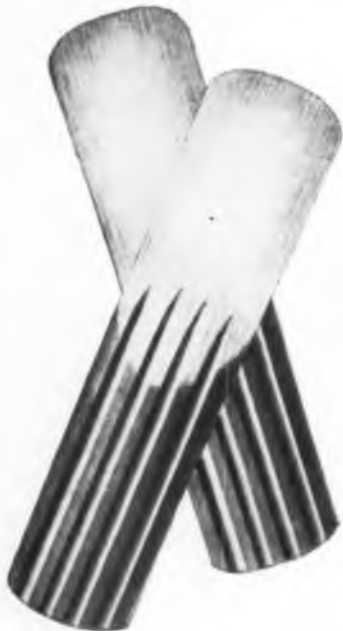
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News Nuggets

DUET: VIOLA AND HARPSICHORD

Harpichordist Robert Conant, recently returned from overseas service with the United States Armed Forces, made his New York debut as a recitalist in Town Hall, April 13th. While in Europe Mr. Conant had his own weekly harpsichord program over the Armed Forces Radio Network emanating from the Mozarteum in Salzburg and also played a series of broadcasts with the violist Paul Doktor.

BEETHOVEN SONATA SERIES

Claudio Arrau will present all of the thirty-two Beethoven Piano Sonatas in New York City this Fall in a grand series of seven subscription recitals. This marks the first time the sonatas have been given in their entirety in a major New York City concert hall (Town Hall) since 1936, when Artur Schnabel first played them in seven recitals in Carnegie Hall.

COLLEGE CONTEST

Michigan State College offers prizes totaling \$1,000 in its National Music Contest (to close January 1, 1954) for a college march and a college song. Further information and entry blanks may be obtained by writing Michigan State College, Centennial Music Contest, Post Office Box 552, East Lansing, Michigan.

NOTICE TO MEMBERS

On page forty-seven of the present issue will be found a coupon which members may use in reporting change of address. Mail this coupon to your local secretary. DO NOT SEND THE COUPON TO THIS OFFICE. This will facilitate matters at the offices of The International Musician and assure you of receiving the International Musician regularly.

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MUSICIANS

--in the news

BETTY LEE TAYLOR

Betty Lee Taylor, who was named official organist for the City of Miami Beach and who has been selected organist-music-program director of radio station WKAT, plays thrice-weekly organ programs titled "Rhythm and Roses" on Miami's TV Station WTVJ. She also provides background music, extemporaneous request numbers and singers' accompaniments for the station's daily half hour, "Your Show."



Commitments outside her strenuous radio and TV schedules take her into the resort city's foremost hotels and supper clubs. She plays nightly in the Venetian Hotel's Baroque room and has been booked for the National Realtors Convention, the International Boat Show, Kiwanis and National Auto Dealers Conventions, as well as the Greater Miami Manufacturers' Exposition. A member of Local 655, Miami, for more than fifteen years, and before that of the Syracuse and Cleveland locals, she has interviewed officers of the Miami local on her radio shows. The late Roy W. Singer, former president of that local, was frequently a guest on her programs.

EDA SCHLATTER

Pianist Eda Schlatter, recently returned from a European concert tour, where she premiered a number of American works, was presented, on her arrival home, with a Piano Concerto in C Major by Eric Zeisl, a commissioned work written especially for her. She will perform it next season in Vienna.



JULY, 1953

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McDaniels, R. P.	1790	Chicago			
Pollard, Otis E.	3463	Chicago Artists Bureau	468	Baltimore	
Roberts, Harold William	1905	Donaldson, Bill	1341	Baltimore	
Smart, H. Jose	5153	Graham Artists Bureau, Inc.	1305	Baltimore	
Strauss Theatrical Productions	1438	Lewis, Mable Sanford	2668	Baltimore	
Young, Nate	778	Iuy, Ken, and Associates	56	Baltimore	
San Diego		Vagabond, Charles	1582	Baltimore	
Johnson, Frank	1754	Efingham			
Willis & Hickman	3919	Greuel, E. A.	319	Baltimore	
San Jose		Joliet			
Fuller, Frank H.	5895	Universal Orchestra Co.			
Hamilton, Jack	1020	Kankakee			
COLORADO		Mounds			
Denver		Johnson, Allan, Agency			
Jones, William	189	Murphysboro			
Grand Junction		Paramount Orchestra Service			
Harvey, R. S.	1857	Peoria			
Sterling		Princeton			
Southwestern Orchestra Service	2133	Russell, Paul			
CONNECTICUT		Rockford			
Bridgeport		Harry G. Cave			
McCormack and Barry	50	INDIANA			
Rex Orchestra Service	1386	Bloomington			
Bristol		Camil Artists Bureau			
Wilks, Stan	4682	Evansville			
Danbury		Universal Orchestra Service			
Falzone Orchestra Bookings	1037	Indianapolis			
East Hartford		Elliott Booking Co.			
American Artist Association	3469	Ferguson Bros. Agency			
Hartford		Greater United Amusement Service			
Doolittle, Don	1850	Powell, William C. (Bill)			
McClusky, Thorp L.	718	Hammond			
New England Entertainment Bureau	4580	Stern's Orchestra Service, Paul Stern			
Vocal Letter Music Publishing & Recording Co.	4193	Kokomo			
Manchester		Hoosier Orchestra Service			
Broderick, Russell	4641	Knox			
New Haven		Helms, Franky			
William Madigan (Madigan Entertainment Service)	821	South Bend			
New London		Redden, Earl J.			
Thames Booking Agency (Donald Snitkin and Frederick J. Barber)	5422	United Orchestra Service of South Bend			
Stratford		IOWA			
Pickus, Albert M.	1161	Council Bluffs			
Waterbury		Continental Booking Service			
Jos Martone, United Service Presentations	2270	Des Moines			
DISTRICT OF COLUMBIA		Howard, Toussaint L.			
Washington		Radio and Theatre Program Producers			
Alliance Amusements, Inc.	339	Mason City			
LaMarre, Jules	823	Blerkamp, Kermit			
FLORIDA		MINNESOTA			
Fort Lauderdale		St. Paul			
Chamberlin, Geo. H.	4103	Clausen, Tony			
Jacksonville		Conlon, Thomas J.			
Associated Artists, Inc.	3263	Fleck, Ed.			
Earl Newberry		Raynell's Attractions			
Foor, Sam, Enterprises	3400	Vlender, Lawrence A.			
Miami		Winona			
Chrisman Productions	1831	Interstate Orchestra Exchange			
Mason, Lee	3558	L. Porter Jung			
Steele Arrington, Inc.	1451	Kramer Music Service			
Miami Beach		Interstate Orchestra Exchange			
Interstate Theatrical Agency	2914	L. Porter Jung			

Closing Chord

JOHN C. BOHL

John C. Bohl, a life member of Local 40, Baltimore, died suddenly at his Catonsville home, aged seventy-six years. In 1904, when John Philip Sousa enlarged his famous band, during a six-week engagement at the Louisiana Purchase Exposition in St. Louis, Mr. Bohl was invited to join the flute section. Later he returned to the Baltimore Conservatory — where he had been a student and orchestra member — where he completed (five years ago) fifty years as a teacher—believed to be the longest tenure of office in the Peabody's history. At the time of his retirement, Mr. Bohl said he was not leaving because of ill-health, but because "I just figured I've been here fifty years and that I ought to step out of the picture."

Among his most successful pupils, of the hundreds which he taught, were Harry Hirsch, Emil Opava, Victor Just, Adam Wojtyasiak, John Burgess and Robert Iula, all of whom made their mark with symphony orchestras throughout the United States.

In addition to teaching the flute at the Peabody and its summer school,

Mr. Bohl taught wood-wind in the Baltimore public schools for ten years under the Carnegie Fund fine arts program. He also organized the Police Band in the 1930's and was its conductor until 1945, as well as being bandmaster for the 110th Field Artillery Band of the Maryland National Guard for several years.

He is survived by his wife, Mrs. Edith L. Abell Bohl.

ERWIN D. WETZEL

Erwin D. Wetzel, President of Local 341, Norristown, Pennsylvania, passed away on April 20th, the victim of a heart attack. Born in 1878 in Seisholtzville, Berks County, a son of the late David C. and Amelia Wetzel, he spent his life in the Norristown region where he was widely known in musical circles, as a drummer, a member of the Norristown Band, and through his service to the local. He was a delegate to conventions of the A. F. of M. for eighteen years.

Besides his wife, he is survived by three sons, six grandchildren and eleven great grandchildren, as well as by a sister.

DONALD J. LYNN

Donald J. Lynn, Secretary and Business Agent of Local 180, Ottawa, Canada, died on April 23, 1953 at his home after having suffered a heart attack in the union office the previous day. Brother Lynn was born in Arnprior, Ontario, on October 2, 1904 and joined the Ottawa Local in 1937. He played piano in numerous night clubs in the district. He was first elected to the Executive Board, of the Local, in 1938. In November 1940 he was elected Vice-President, and in January 1944 was elected Secretary, which post he held at the time of his death. It was ironical that at the March general meeting he was elected to the post of Secretary for life.



Donald J. Lynn

He helped found the Ottawa Philharmonic Orchestra and acted as personnel manager. He was a past Vice-President of the Conference of Eastern Canadian Locals, and attended all National Conventions since 1944 with the exception of Houston and Santa Barbara, when poor health made it necessary to appoint an alternate delegate.

Surviving are his wife and one son aged three years and a daughter aged sixteen months.

Mr. Lynn's passing leaves a void in labor circles in the Ottawa district which will be very difficult to fill.

DR. THOMAS T. NOBLE

Dr. Thomas T. Noble, eminent composer and church organist, passed away on May 4th at the age of eighty-five in Rockport, Massachusetts.

Born in Bath, England, he started his career as organist in a small church in Colchester, England, and rose to the eminence of York Minster, Britain's second largest cathedral, and to New York's St. Thomas' Protestant Episcopal Church. He distinguished himself as an organizer and popularizer of musical life in Britain, encouraging musical festivals and competitions, at which he at times was judge.

Dr. Noble received the Lambeth

Degree of Doctor of Music in 1932, an honor given by the Archbishop of Canterbury for the first time to a person outside the British Isles. At this ceremony a stained-glass window was also dedicated in his honor. One of his principal achievements was the establishment of St. Thomas' choir school. He was organist and choir master of St. Thomas' Protestant Episcopal Church from 1913 until 1943, when he became organist emeritus.

Dr. Noble was also the composer of many church selections, his most famous being "Souls of the Righteous."

Surviving are his wife and son.

LOUIS J. KOEPKE

Louis J. Koepke, who passed away on March 29, 1953, was born December 2, 1882, in Danville, Illinois. He was a charter member of Local 631, which was organized in 1915. He had been active in orchestras and as trombonist in bands for about fifty years, and had been Secretary-Treasurer of Local 631 for about thirty years. He attended six national conventions.

WALTER KELSEY

Walter Kelsey, a member of Local 10, Chicago, and of Local 232, Benton Harbor, Michigan, passed away on June 1st as a result of a heart attack. Born July 14th, 1901, in Michigan City, Indiana, he had become known in music circles in Indiana and Michigan as one of the finest "two beat" drummers in the country. He played with several name bands and had as well, his own band. He also played with Hagenbeck and Wallace, Sparks Brothers and Cole Brothers Circuses.

SIMEON BELLISON

Simeon Bellison, clarinetist of the New York Philharmonic-Symphony for twenty-seven years when he retired in the Spring of 1948, passed away at his home in New York May 4th. He was a member of Local 802.

Mr. Bellison made frequent appearances with many of the leading chamber music organizations in the United States and Canada. He wrote and arranged much music for the clarinet and was the author of several articles about this instrument. He organized and became director of a seventy-five-piece clarinet ensemble.

He was an authority on Hebrew music and had an extensive and valuable collection of ancient songs and instrumental compositions.

Born in Moscow, Russia, Mr. Bellison was the son of a military bandmaster. He began studying the clarinet with his father at the age of eight. Shortly after coming to this country in 1920, he joined the New York Philharmonic-Symphony.

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